



ASU Wind Orchestra presents

# The Wind Octets of 1923

**Serena Weren,**  
conductor

School of Music  
Herberger Institute for Design & the Arts  
Arizona State University

Sunday, February 2, 2014  
2:00 p.m.

Katzin Concert Hall

**MUSIC**

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

## Program

### *Octandre*

Edgard Varèse  
(1883 - 1965)

|                         |                 |
|-------------------------|-----------------|
| Piccolo/Flute           | Nayoung Ham     |
| Oboe                    | Alexis Mitchell |
| Eb Clarinet/Bb Clarinet | Patrick Englert |
| Bassoon                 | Tom Breadon     |
| Trumpet                 | Jared Hunt      |
| Horn                    | Stacy DeGarmo   |
| Trombone                | Leanne Hanson   |
| Bass                    | Nick Villalobos |

### *Octet*

Igor Stravinsky  
(1882 - 1971)

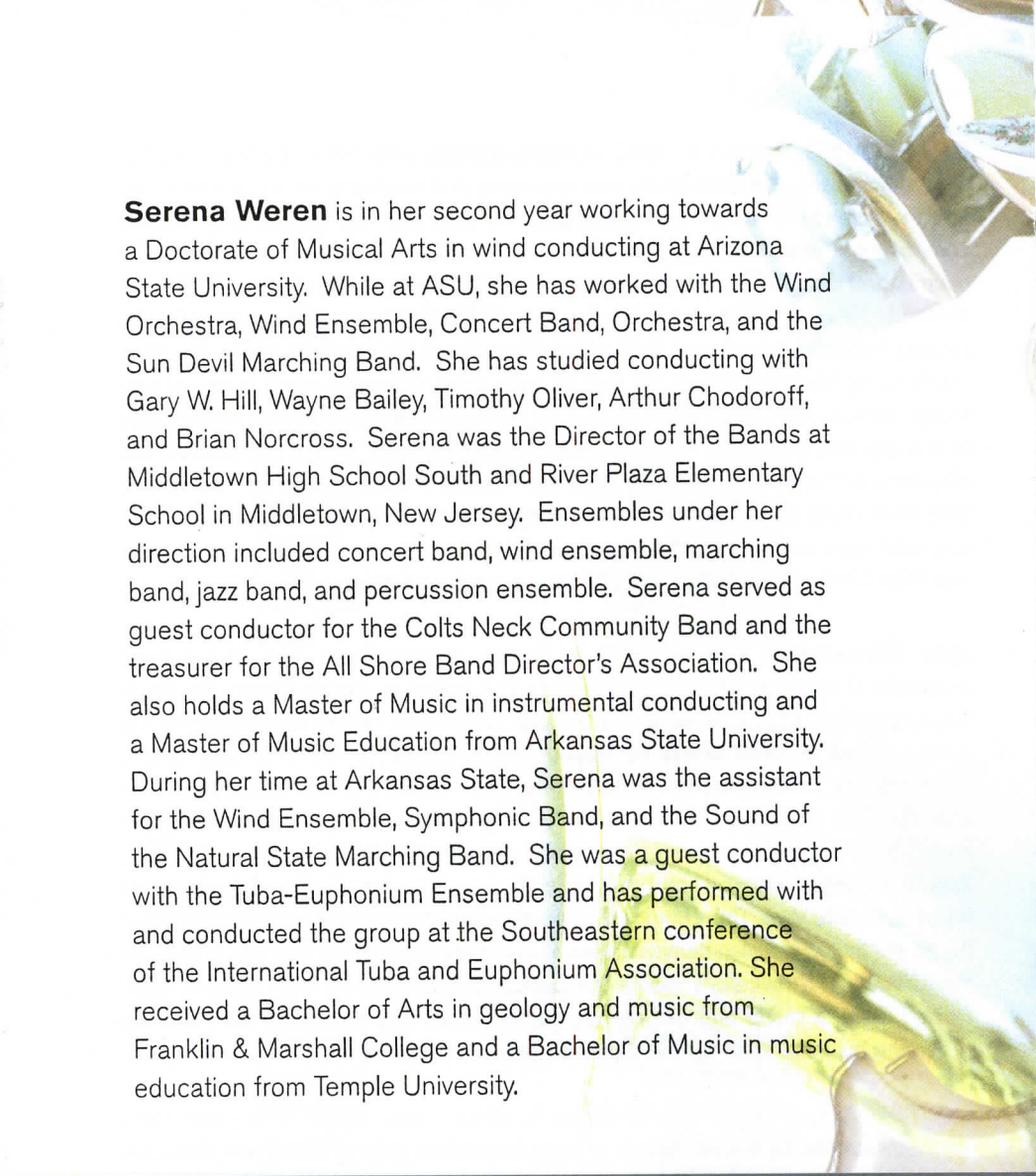
|               |                 |
|---------------|-----------------|
| Flute         | Nayoung Ham     |
| Clarinet      | Patrick Englert |
| Bassoon       | Tom Breadon     |
| Bassoon       | Kate MacKenzie  |
| Trumpet       | Jared Hunt      |
| Trumpet       | Lexie Kruse     |
| Trombone      | Leanne Hanson   |
| Bass Trombone | Garrett Haas    |

*Out of respect for the performers and those audience members around you, please turn all pagers, cell phones, and watches to silent mode. Thank you.*

**Edgard Varèse**, born in 1883 in Paris, is often referred to as the father of electronic music. His initial study was in science and mathematics, but it was music and the science of sound that really drew his interest. He studied with notable composers such as Debussy and Strauss who encouraged his interest in different sounds and instruments, especially the possibility of electronic music. In 1915, he moved to New York City where he stayed until 1928. He spent the rest of his life moving between France and the United States until his death in 1965. It was in 1923 during his initial stay in NY that he composed *Octandre*, which is one of only twelve compositions he would publish in his lifetime. Varèse enjoyed the soundscape of the city and it became the inspiration for the rhythms, timbre, articulation, and dynamics of his pieces. By grouping these various characteristics he was able to turn what most considered noise into 'organized sound'. His innovative way of approaching music and pioneering of electronic instruments influenced musicians and 20th Century composers in both popular and classical music.

**Igor Stravinsky**, born in 1882 in Russia, is considered one of the most influential composers of the 20th Century. The unrest in Russia during the World Wars contributed to his move to France and Switzerland before immigrating to the United States in 1939 where he stayed until his death in 1971. He first rose to fame with the performance of three ballets: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). His early compositions incorporated Russian folk music, a primal and unique rhythmic structure, and innovative harmony. In 1922, Stravinsky began work on the *Octet*, which he completed in 1923 and dedicated to his second wife Vera. This composition incorporated many of the stylistic aspects of his earlier music, but also demonstrates a neoclassical aesthetic that would become the hallmark of Stravinsky's middle compositional period lasting from 1920 to 1954. Robert Craft, a friend and biographer, quoted Stravinsky as stating the following regarding his inspiration for the *Octet*, or *Octuor* as he refers to it:

"The *Octuor* began with a dream in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octuor*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like *Histoire du Soldat*, but an instrumental sonata."



**Serena Weren** is in her second year working towards a Doctorate of Musical Arts in wind conducting at Arizona State University. While at ASU, she has worked with the Wind Orchestra, Wind Ensemble, Concert Band, Orchestra, and the Sun Devil Marching Band. She has studied conducting with Gary W. Hill, Wayne Bailey, Timothy Oliver, Arthur Chodoroff, and Brian Norcross. Serena was the Director of the Bands at Middletown High School South and River Plaza Elementary School in Middletown, New Jersey. Ensembles under her direction included concert band, wind ensemble, marching band, jazz band, and percussion ensemble. Serena served as guest conductor for the Colts Neck Community Band and the treasurer for the All Shore Band Director's Association. She also holds a Master of Music in instrumental conducting and a Master of Music Education from Arkansas State University. During her time at Arkansas State, Serena was the assistant for the Wind Ensemble, Symphonic Band, and the Sound of the Natural State Marching Band. She was a guest conductor with the Tuba-Euphonium Ensemble and has performed with and conducted the group at the Southeastern conference of the International Tuba and Euphonium Association. She received a Bachelor of Arts in geology and music from Franklin & Marshall College and a Bachelor of Music in music education from Temple University.

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