



# Expand Your Horizons:

## Quality Repertoire for Chamber Winds



TEXAS LUTHERAN UNIVERSITY  
SCHOOL OF MUSIC

**Brett A. Richardson**

*Texas Lutheran University  
San Antonio Harmonie Ensemble  
brichardson@tlu.edu*

**Gateway Center | Room 42**  
8:30-8:55A





**EDUCATIONAL RESOURCES**



## CONTEXT

- The **San Antonio Harmonie Ensemble** (SAHarmonie) is an all-volunteer group of professional musicians who strive to perform chamber music at the highest level
- Founded in 2019, as of 2025-26, completed **25** performances (2-4 a year)
- **TYPICAL CYCLE**
  - REH 1: Tuesday night – 6:30-9:00P
  - REH 2: Tuesday night – 6:30-9:00P
  - DRESS: Friday night – 6:30-9:00P
  - CONC 1: Sunday afternoon – 4:00P
  - CONC 2: Tuesday night – 7:30P
- Programming philosophy includes music from the existing canon of classical *harmoniemusik* and beyond
- *Recent honors:*
  - **2024 Texas Bandmasters Association, Invited Clinic**
  - **2023 The American Prize winner, Community Bands and Wind Ensembles**
  - **2022 Texas Music Educators Association, Showcase Concert**





**The San Antonio Harmonie Ensemble selects repertoire using a carefully crafted programming philosophy.**

***SA Harmonie will perform:***

- Works originally written for the traditional *harmoniemusik* ensemble
- Transcriptions or arrangements of larger pieces for chamber groups
- Works featuring instruments added to the core eight performers
- New or experimental repertoire for chamber groups
- **Works written by composers of under-represented populations**
- Repertoire featuring SA Harmonie personnel

**CHALLENGE** in finding works written by composers of under-represented populations, races, ages, and gender identities:

**Discovering repertoire for this instrumentation that has historical roots in the classical era.**

**Forces you to become the “INDIANA JONES” of programming for chamber winds. GO FIND THE TREASURE!**

**...and don't get crushed by a rolling boulder!**

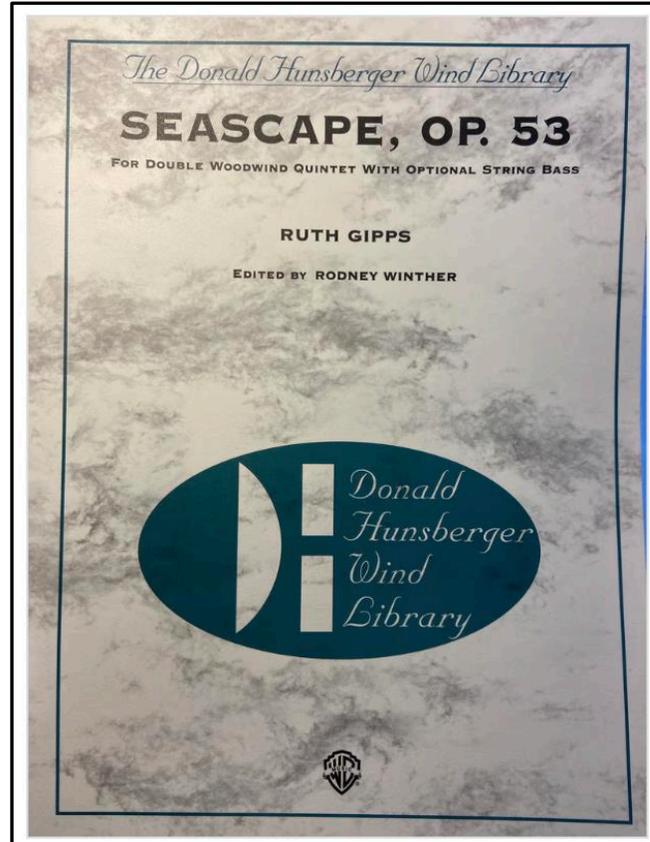


- Ruth Gipps/ed. Winther – *Seascape*, Op. 53 (1961/2004)
  - Performed March 2021
- Alice Ping Yee Ho – *Wind Octet* (1982)
  - Performed May 2022
- Mary Chandler/ed. Leitterman – *Cassation* (1960/1994/2024)
  - Performed Feb 2025
- Nancy Galbraith – *Dos Danzas Latinas* (2002)
  - Performed May 2021
- Kimberly R. Osberg – *Passing Through* (2013)
  - Performed April 2023
- Gilda Lyons – *you are here* (2024)
  - Performed Feb 2026
- Alyssa Morris – *Where the Colors Fall* (2020)
  - Performed November 2023



# Ruth Gipps, MBE

*Seascape, Op. 53* (1961/2004)



**DURATION: 7'00"**

**MOVEMENTS: 1**

**INSTRUMENTATION:**

**Wind Dectet**

- **2 FL**
- **2 OB (1 OB, 1EHn)**
- **2 CL in A**
- **2 HORN in F**
- **2 BSN**
- **DbI Bass (Opt)**

**PUBLISHER: Warner Brothers**

**AVAILABILITY:**

- **Trevco Music**
- **PRICE: \$50.00**

**Seascapes**, composed by Gipps in 1958, was written for and premiered by the all-female Portia Wind Ensemble. *Seascapes* is a programmatic work, thought to be inspired during a trip to the coastal town of Broadstairs in Kent, where Gipps was giving lectures. About her stay, Gipps said: "I spent the night in a hotel right on the beach. I could hear the sea. I always loved the sound of the sea and particularly storms." This piece is written for double wind quintet, with an English horn used in place of a second oboe.

The edition by Rodney Winther used for this concert uses an optional string bass which brings further depth and color to the composition.





# Alice Ping Yee Ho

## *Wind Octet* (1982)

### Wind Octet

for

2 FLUTES, OBOE,  
2 B<sup>b</sup> CLARINETS,  
FRENCH HORN,  
And  
2 BASSOONS.

Alice Ping Yee Ho  
(Jan 1982)

DURATION: 15'00"

MOVEMENTS: 5

- **Humoroso Energico**
- **Lento cantabile**
- **The Dance (Vivace)**
- **Mistero**
- **Finale**

PUBLISHER: **Self-published**

AVAILABILITY:

- **Canadian Music Centre**
- **PRICE: \$55-60**

INSTRUMENTATION:  
**Wind Octet (Atypical)**

- **2 FL**
- **1 OB**
- **2 CL in Bb**
- **1 Horn in F**
- **2 BSN**

Alice Ping Yee Ho 何水頤 is a distinguished Chinese Canadian composer acclaimed for her versatile and innovative body of work. Renowned for her eclectic style, she seamlessly blends genres such as opera, orchestral, chamber music, dance, and theatre. Her compositions, celebrated for their originality, emotional depth, and cross-cultural influences, have garnered numerous awards and accolades. The *Wind Octet* is not programmatic in nature, written in 1982.

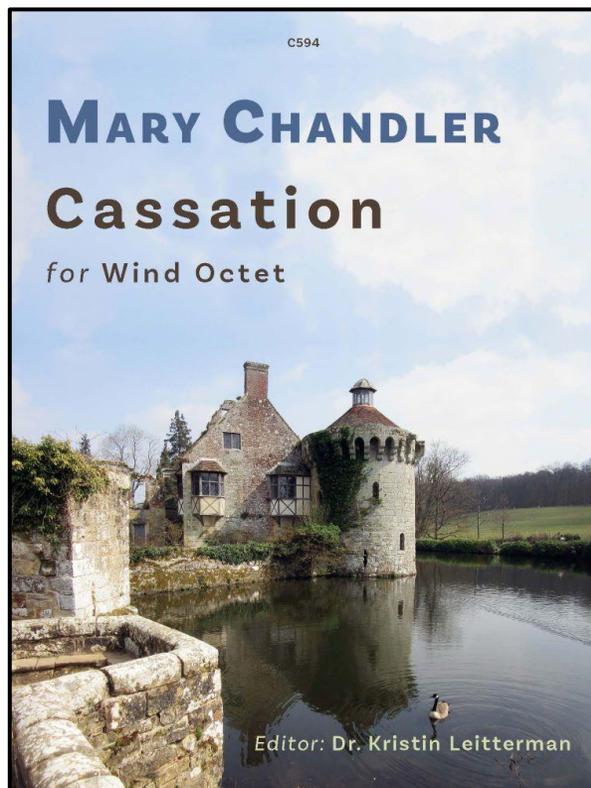




# Mary Chandler

arr. Kristin Letterman

*Cassation* (1960/1994/2024)



**DURATION: 11'00"**

**MOVEMENTS: 5**

1. Preamble
2. Valse
3. Promenade
4. Sarabande
5. Gigue

**INSTRUMENTATION:**

**Classical Wind Octet**

- 2 OB
- 2 CL in Bb
- 2 HORN in F
- 2 BSN
- Opt CL 3 replaces Horn 1
- Opt BSN 3 replaces Horn 2

**PUBLISHER: Clifton Edition (prev. Phylloscopus Publications)**

**AVAILABILITY:**

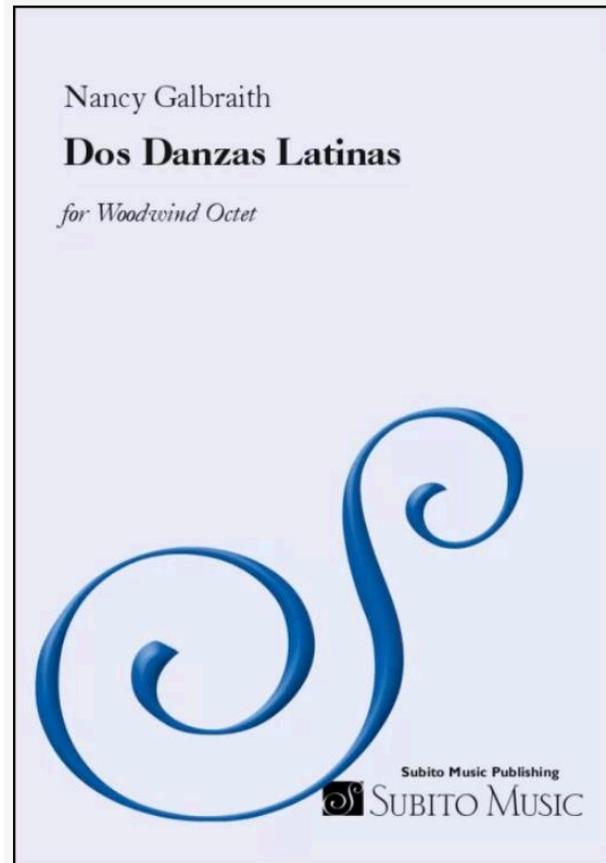
- Clifton Edition
- PRICE: \$27-30

*Cassation* was written in 1960 for players at the Tonbridge Music Centre. Cassation is an 18th century term, referring to a suite of several movements, like a serenade or a divertimento, which is suitable for outdoor performance. Mary Chandler's *Cassation* is scored for wind octet (2 each of oboes, clarinets, horns and bassoons) and has five short movements. It is conventional in shape if not quite in texture and there is an element of pastiche about it, especially in the Valse and the Gigue.



# Nancy Galbraith

*Dos Danzas Latinas* (2002)



**DURATION: 11'00"**

**MOVEMENTS: 2**

- **Habanera**
- **Samba**

**INSTRUMENTATION:**

**Classical Wind Octet**

- **2 OB**
- **2 CL in Bb**
- **2 HORN in F**
- **2 BSN**

**PUBLISHER: Subito Music**

**AVAILABILITY:**

- **Subito Music**
- **Trevco Music**
- **PRICE: \$52.00**

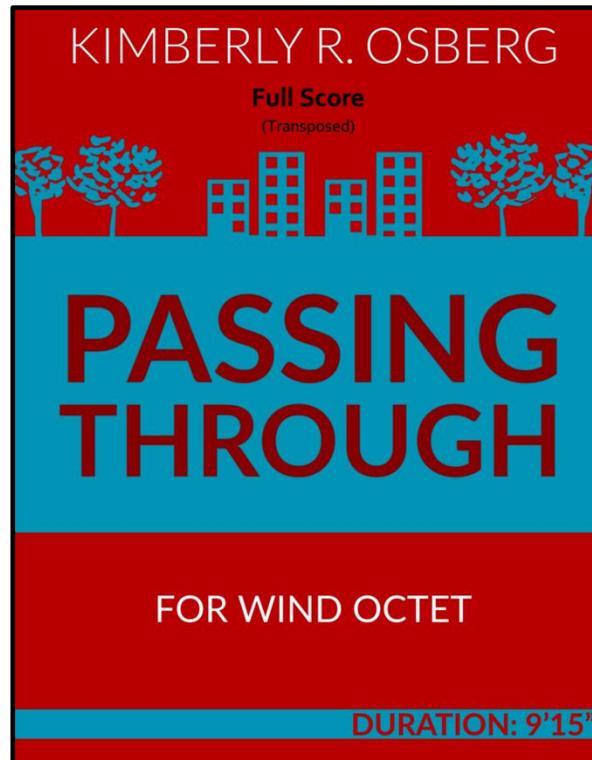
Nancy Galbraith's *Dos Danzas Latinas* is a two-movement suite for wind octet. Drawing on the vibrant rhythms of habanera and samba, the work blends Latin American idioms with contemporary classical technique featuring a high-energy rhythmic interplay and bold melodic writing.





# Kimberly Osberg

## *Passing Through* (2013)



**DURATION: 9'15"**

**MOVEMENTS:**

**INSTRUMENTATION:**  
**Wind Octet (Atypical)**

- 2 FL
- 1 OB
- 1 EHn
- 2 CL in Bb
- 2 BSN

**PUBLISHER: Self-published**

**AVAILABILITY:**

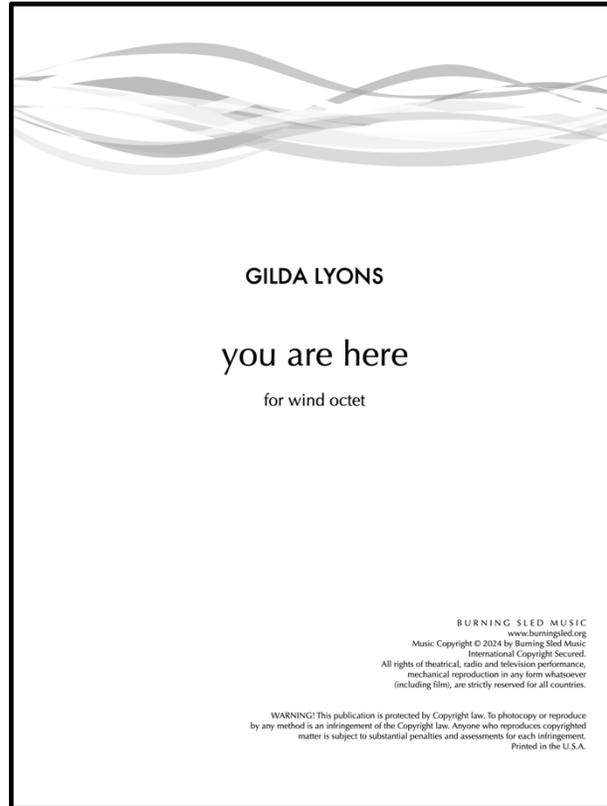
- **Kimpositions**
- **PRICE: \$35.00**

Originally written in 2013, *Passing Through* explores a series of textures through simple-but-elegant musical gestures. Starting with a slow, almost meditative opening section, the winds fade in and out, creating the effect of a single, ever-evolving instrument. The flutes and clarinets soon take over as a plodding motor, allowing for the other voices to sing expressively over the ensemble. This culminates in a palpable outburst of energy, echoing the fading ideas of the opening but at a greatly increased pace. Peppered with moments of ensemble arrivals, the piece marches into a sudden halt near the end, culminating in a final gesture that seemingly evaporates into thin air. The result is a dynamic work that showcases each instrument group, making it an ideal piece for any wind octet.



# Gilda Lyons

*you are here* (2024)



**DURATION: 8'00"**

**MOVEMENTS: 3**

- leaving
- finding
- home

**INSTRUMENTATION:  
Classical Wind Octet**

- 2 OB
- 2 CL in Bb
- 2 HORN in F
- 2 BSN

**PUBLISHER: Self-  
published (Burning Sled  
Music)**

**AVAILABILITY:**

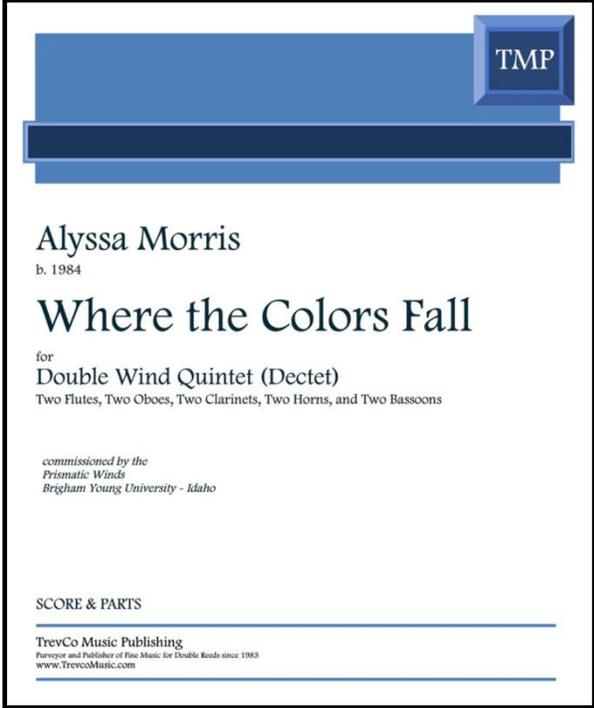
- Contact Gilda Lyons
- Consortium Exclusivity still applies

*you are here* is a three-movement work for wind octet that was conceived in the spring of 2023. Gilda and I had already decided that a work for chamber winds was in our future, but neither of us knew the direction it was headed in yet. She had just returned from saying her final goodbyes to her family home in Nicaragua. I was coming to terms that I would never get to say goodbye to mine. A few weeks later, Ricardo Lorenz spoke at the América Festival, noting the prevalent use of the word "immigrant" vs "emigrant" in the English language. In that moment, I realized that as a child, I was never taught the word for "leaving my home country" - I was only taught the word for "coming to yours." And that was it. We knew what we had to do. – *Program Note by Anya Pogorelova*



# Alyssa Morris

## *Where the Colors Fall* (2020)



Alyssa Morris  
b. 1984

### Where the Colors Fall

for  
Double Wind Quintet (Dectet)  
Two Flutes, Two Oboes, Two Clarinets, Two Horns, and Two Bassoons

commissioned by the  
Prismatic Winds  
Brigham Young University - Idaho

SCORE & PARTS

TrevCo Music Publishing  
Purveyor and Publisher of Fine Music for Double Reeds since 1983  
www.TrevcoMusic.com



**DURATION: 11'00"**

**MOVEMENTS: 1**

**INSTRUMENTATION:**

**Wind Dectet**

- 2 FL
- 2 OB
- 2 CL in Bb
- 2 HORN in F
- 2 BSN

**PUBLISHER: Trevco Music Publishing**

**AVAILABILITY:**

- Trevco Music
- June Emerson Music
- PRICE: \$40

***Where the Colors Fall*** (2017) for woodwind dectet (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns) was commissioned by Brigham Young University-Idaho for the Prismatic Winds. The work is a deconstruction of the hymn **High On a Mountain Top**.

Regarding her equally expansive work as a composer, Alyssa's chamber music is performed extensively around the world. Alyssa was a recipient of an International Barlow Composition Commission, and she was the Composer-In-Residence for the River Oaks Chamber Orchestra's 2020-2021 season. Her music has been presented at several International Double Reed Conventions, the Japan Double Reed Society Convention, the National Flute Association Convention, the National Clarinet Association's ClarinetFest, and the Society of Composers Inc. National Convention.

# WOMEN IN HARMONIEMUSIK CONSORTIUM

Consortium led by **Rose Craig Tyler**, University of Minnesota, and **LADYBAND Minneapolis Chamber Winds** (2025-2026 Exclusivity)

- Stephanie Berg – *We Are Not Birds*
- Marie Douglas – *Orishas*
- Gao Hong – *China Breeze*
- Clare Howard – *Above the Final Fields*
- Cathy Likhuta – *Special Someone*
- Tawnie Olson – *Nacirema*
- Augusta Read Thomas – *Moon Dancers*
- Ingrid Stölzel – *Echo of the Past*

## ***CBDNA Southwestern Consortium members***

- Baylor University - J. Eric Wilson
- San Antonio Harmonie Ensemble - Brett A. Richardson
- Texas Tech University - Sarah McKoin
- University of Central Arkansas - Michael Hancock
- University of Colorado, Boulder
- University of Kansas - Matt Smith
- University of Missouri Kansas City - Steven Davis
- University of New Mexico - Emily Moss
- Washburn University - Anya Pogorelova



# OTHER WORKS TO DISCOVER

<i>Composer</i>	<i>Title</i>	<i>Year</i>	<i>INST</i>	<i>Dur</i>
Anna Meredith	<i>Octet</i>	2011	Fl.Cl.2Bsn.2CTpt,Tbn.BTbn	6.5'
Elisabeth Lutyens	<i>Rape of the Moone, Op. 90</i>	1973	Wind Octet	14'
Elizabeth Raum	<i>The International Suite</i>	1992	Wind Octet	23'
Esther Ballou	<i>Suite for Winds</i>	1957/2016	Dectet	11'
Judith Bailey	<i>Concerto for Ten Wind Inst., Op. 20</i>	1979/1999	Dectet	15'
Kimberly Osberg	<i>Our Little Secrets</i>	2017/2020	2 FL.OB.EHh, 2 CL.2 BSN	5'
Nicole Pjunno	<i>Night Watches</i>	2020	Fl.Cl.2Bsn.2CTpt,Tbn.BTbn	9'
Pamela Harrison	<i>Octetto Pastorale</i>	1981	Wind Octet (Cl in A)	9.5'
Ruth Gipps	<i>Wind Octet, Op. 65</i>	1983	Wind Octet (Cl in A)	12'
Ruth Gipps	<i>Wind Sinfonietta</i>	1989	Pic.Fl.Ob.Ehn.2Cl in A.2Hn. <b>Tam-Tam</b>	16'
Teresa Barlow	<i>Dectet, Op. 1</i>	2020	Dectet	7.5'
Tonia Ko	<i>Giving Ground</i>	2022	Wind Octet	12'

# PLACES TO EXPLORE

- Corelia Project
- Renata Oliveira and the European Female Wind Band Composers
- June Emerson Wind Music
- Ray Thompson Music (great arrangements for wind dectet + bass)
- Trevco Music
- Catherine Gerhart (University of Washington Annotated Bibliography of Double Wind Quintet)
- Rodney Winther "blue book"



Corelia Project



Renata Oliveira



Gerhart - UWash



SAHarmonie



# TAKEAWAYS

## *Why this topic matters:*

- **HISTORICAL** - Central chamber genre of the 19th–early 20th centuries
- **ACCESS** - Historically dominated by male composers, despite women composing extensively in adjacent chamber forms over time
- **BALANCE** - Programming chamber music can provide a much-needed balance to the large ensemble repertoire our audiences and bands digest

Repertoire scarcity is a **historical artifact**, not a **quality issue**.

## *Chamber winds repertoire by women:*

- Exist across **Romantic** → **Modern** → **Contemporary** styles
- Are fully capable of anchoring serious chamber programs

## *Including these works:*

- **Diversifies** chamber offerings
- **Models** responsible repertoire expansion for students
- **Encourages** commissioning and performance beyond the canon