



Tri-County Symphonic Band

The Music Of Gustav Holst

A Suite Celebration



Gustav Holst (1874-1934)

Sunday, February 15, 2026
3 PM

Keith Middle School
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Tri-County Symphonic Band

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Welcome to the 64th Concert Season of the Tri-County Symphonic Band. In keeping with the TRI-COUNTY SYMPHONIC BAND tradition, the 2025-2026 season will feature exceptional guest artists and present an exciting journey through some of the finest music ever written for symphonic band.

Since 1962 the TRI-COUNTY SYMPHONIC BAND has been part of the cultural life of Southeastern Massachusetts. Professional and fine amateur musicians including talented students from Bristol, Plymouth and Barnstable counties come together to perform classical, semi-classical and contemporary music. Guest soloists and groups are drawn from the best musical institutions. The primary aim of the organization has been to make live performances of quality concert band repertoire available in the community and to give musicians a chance to share their love for the art of making music.

The TRI-COUNTY MUSIC ASSOCIATION, Inc. supports the Tri-County Symphonic Band in presenting high quality musical performances. A secondary aim is to encourage our young people to pursue careers in music education or as instrumentalists by providing them an opportunity to perform and by awarding scholarships. Over the years, more than 100 students have received such awards for college study. For the past several years the Association was also able to offer summer music study grants to deserving high school students (grades 9-12). The Association awards over \$13,000 to young musicians each year.

The TRI-COUNTY MUSIC ASSOCIATION, Inc. is a non-profit, community-supported organization. Please add your donation to express your support for our community's young musicians. Thank you for coming. We hope you enjoy the show.

The Tri-County Music Association, Inc.

**Congratulates our
2025 John R. Pandolfi College Scholarship Recipients**

Genevieve Chace (Attleboro)

University of Massachusetts Amherst - Amherst, MA

Nora Gilbert (Plymouth)

The University of Maine - Orono, ME

Haley Labdon (Brewster)

College of the Holy Cross - Worcester, MA

Benjamin Moniz (New Bedford)

Bridgewater State University - Bridgewater, MA

Cameron Shave (Bridgewater)

Manhattan School of Music - New York, NY

Jayden Taylor (Fairhaven)

University of New Hampshire - Durham, NH

Colin Treloar (Swansea)

University of Massachusetts Lowell - Lowell, MA

Mason Tucker (Marion)

The Hartt School at the University of Hartford - West Hartford, CT

and our

2025 John R. Pandolfi Summer Study Grant Recipients

Brianna Cabral (Mattapoisett)

Summer Youth Music School (SYMS) at the University of New Hampshire

Joshua Marcolini (Marion)

Berklee School of Music Summer Program for Music Composition



2026

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Summer Grant Profile



Brianna Cabral is a sophomore at Old Rochester Regional High School. She enjoys playing clarinet and alto saxophone in both the concert band and jazz band. During the summer, she plays clarinet for the Dartmouth Community Band and the Mattapoisett Town Band. She used her summer study grant to attend the Summer Youth Music School (SYMS) at the University of New Hampshire.

Brianna Cabral

Mattapoisett

Old Rochester Regional High School



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TCMA Scholarship Profile



Colin Treloar is a clarinet and tenor saxophone player from Swansea, Massachusetts. Throughout high school, he was a member of the Swansea Community Band, the UMass Dartmouth Wind Ensemble, the Rhode Island Youth Wind Ensemble and Symphonic Band, as well as multiple school ensembles. He performed in the SMMEA concert band and orchestra successfully throughout middle and high school, winning a seat in the MMEA All-State concert band his senior year.

Colin Treloar

Swansea

University of Massachusetts Lowell

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The Tri-County Symphonic Band is
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TCMA Scholarship Profile



While pursuing a Bachelor of Music degree, Cameron has already achieved an incredible resume having studied with jazz legends Jon Faddis, Ingrid Jensen, Scott Wendholt, Billy Buss, John Allmark, Tom Kirinsky, Phil Grenadier, Marcus Printup, John Fedchock, Christopher Zuar, Greg Hopkins, and Steven Feifke. He performed with the Boston Pops at Symphony Hall, the NAMM Show Main Stage in Anaheim, California, the Philadelphia Summer Jazz Series, the Provincetown Jazz Festival, the Celebrity Series of Boston, and with his own The Cameron Shave Jazz Orchestra at Lincoln Center's Dizzy's Club. He also taught at the Berklee Summer Brass Program and the Foxboro Jazz Improvisation Workshop. Cam hopes to give all he learns to the next generation "to keep the art form alive — and swingin'."

Cameron Shave

Bridgewater

Manhattan School of Music



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Summer Grant Profile



Joshua Marcolini has been studying piano for 9 years and saxophone for 6 years. He participated in Jr. Districts the last 2 years, qualifying for first chair tenor saxophone this past year. Joshua has also found a passion for composing music, from orchestral works to electronic tracks, he enjoys creating all kinds of music. The John R. Pandolfi Summer Grant allowed Joshua to further pursue this passion at the Berklee School of Music High School Summer Program for Music Composition.

Joshua Marcolini

Marion Old Rochester Regional High
School



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Association, Inc.**

would like to thank the
Pythagorean Lodge of Marion
for housing the music library
of the
Tri-County Symphonic Band

TCMA Scholarship Profile



Nora is a sophomore majoring in Music Education, with a focus in flute. She enjoys playing flute, piccolo, clarinet, alto saxophone and baritone saxophone. She has played in concert bands, symphonic orchestras, gig bands, pit orchestras, sung in multiple school choral ensembles and theater productions, and has participated in the marching band and color guard. She is a recipient of the Louis Armstrong Jazz Award. Nora looks forward to continually sharing her love of music through performing and teaching.

Nora Gilbert
Plymouth
The University of Maine

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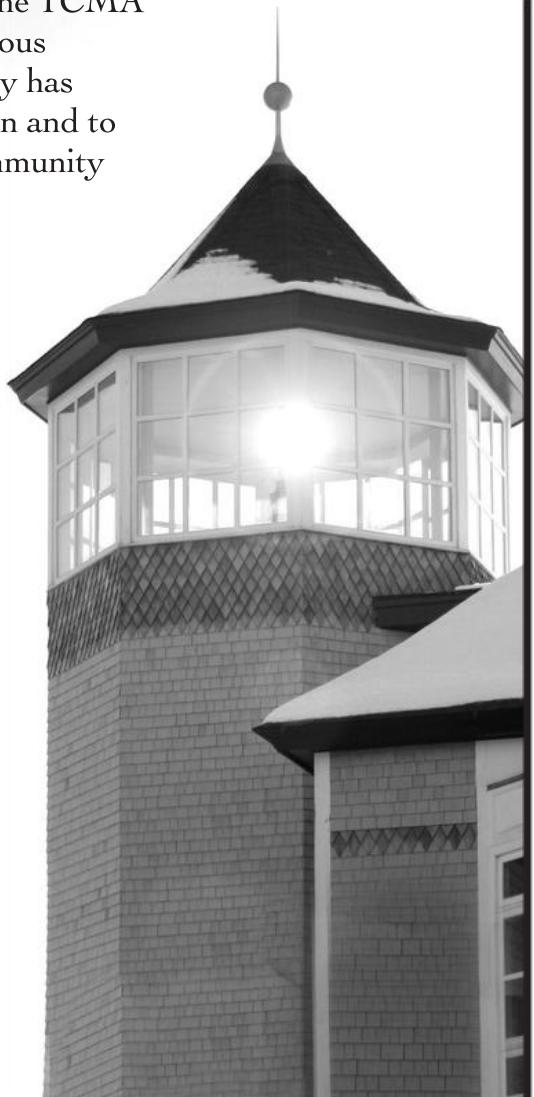


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Philip Sanborn, Music Director

Philip Sanborn is in his twentieth season as Music Director and Principal Conductor of the Tri-County Symphonic Band. Mr. Sanborn resides in Marion, MA with his wife Karen (baritone saxophonist in the Tri-County Symphonic Band). He holds a Bachelor of Music degree from the University of Michigan, Ann Arbor where he studied with Abe Torchinsky, H. Robert Reynolds, Allan McMurray and Carl St. Clair.

Mr. Sanborn is in his third season as Music Director and Principal Conductor of the Bay Colony Brass. The Bay Colony Brass is a large brass ensemble based in Newton, MA, comprised of some of the finest brass instrumentalists in the greater Boston area.

As a trombonist and euphonium player, Mr. Sanborn has performed with the Rhode Island Philharmonic Orchestra, Ocean State Lyric Opera Orchestra, Rhode Island Civic Chorale Orchestra, The Bass-Wingate's Band (British Brass Band), Cape Cod Symphony Orchestra, Plymouth Philharmonic Orchestra, New Bedford Symphony Orchestra, Tri-County Symphonic Band, Marion Concert Band, Our Lady of Light Band, and the American Band of Providence, R.I.

As a jazz trombonist, Mr. Sanborn has performed both locally and internationally including the Montreux (Switzerland) Jazz Festival. Mr. Sanborn has appeared with Cab Calloway, Julius La Rosa, Bobby Vinson, Duke Bellaire Big Band (Bovi's, East Providence, RI), John Allmark, Tony Giorgianni's Jazz Odyssey, White Heat Swing Orchestra, Ken Hadley Big Band, SouthCoast Jazz Orchestra, Night Life Orchestra, Mike and Joe's Big Band, Mahrud, Jorge Ferreira, International Portuguese Music Awards, and many others.

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TRICOUNTYSYMPHONICBAND.ORG



Gustav Holst (1874-1934) was a British composer and educator. Holst learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.

Before Holst became a well-known composer, he played the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.

Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre. His band music is celebrated for its rich orchestrations and use of English folk tunes, primarily featured in his iconic "First Suite in E-flat for Military Band," "Second Suite in F for Military Band," and "A Moorland Suite," which are fundamental works for concert bands, showcasing vibrant harmonies and distinctive movements like marches, intermezzos, and folk song fantasias. He also composed other band-focused pieces, but these suites remain essential foundations of the wind band repertoire.

Tri-County Symphonic Band

Philip Sanborn, Music Director

Eric Osterday, Announcer

Piccolo/Flute

Wendy Rolfe-Dunham

Flute

Lorrie Hassan
Katie Kanupp
Amy Richard
Katie Waters

Oboe

Wayne Coats

Bassoon

Vicki Blaser
Saul Woythaler

E-flat Clarinet

Jennifer Greenleaf Mitchell

Clarinet

Patricia Apperson
Marty Canham
Cathy DiPasqua-Egan
Jennifer Estacio
Scott Estacio
Michael Leber
Pattie Marshall
Susan Meyer
Patty Richard
Scott Stiner
Bryan Young

Bass Clarinet

Mike Monte

Alto Saxophone

Shea Herman
Brian Shanbrun

Tenor Saxophone

Rachel Goldstein

Baritone Saxophone

Karen Sanborn

Trumpet

Danielle Boardman
Bob Couto
John Furtado
Bob Katcher
Ben Moniz

Tobias Monte
Don Richard
John Smialek
Cassandra Tompkins

French Horn

Joseph Fletcher
Hannah Moore
Brandi Smialek
Peter Tavilla

Trombone

Mike Gallant
Bill Kingsland
Liz MacKenzie
Doug Meyer

Bass Trombone

Gordon Napier

Euphonium

Sabrina Boulay
Dave Chace
Toby Monte

Tuba

Richard Behlmer
Stu Gunn
Todd Hassett

Percussion

Sarah Fernandes
Max Pacheco
Mark Procknik
Pedro Silva
Chris Tanga

Librarian

Patty Richard

The Tri-County Symphonic Band

Presents

The Music Of Gustav Holst A Suite Celebration

Program

First Suite in E-flat for Military Band (1909)

Gustav Holst

- I. Chaconne
- II. Intermezzo
- III. March

Holst Winter Suite (2002)

Gustav Holst

arr. Robert W. Smith

- I. On This Day Earth Shall Ring
- II. In the Bleak Midwinter
- III. Old Brenton Carol

A Moorside Suite (1928)

Gustav Holst

arr. Dennis Wright

- I. Scherzo
- II. Nocturne
- III. March

INTERMISSION

Hammersmith – Prelude and Scherzo (1930)

Gustav Holst

Second Suite in F for Military Band (1911)

Gustav Holst

- I. March
- II. Song without words 'I'll love my Love'
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

Tri-County Symphonic Band

Philip Sanborn, Music Director

The Tri-County Symphonic Band is supported by:

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*This program is supported in part by grants from
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Program Notes

First Suite in E-flat for Military Band

Gustav Holst's "First Suite in E-flat for Military Band" occupies a legendary position in the wind band repertory. The "First Suite" is particularly important to the later development of artistic music for wind band. Holst wrote it in 1909 for an ensemble that came to define the instrumentation that bands would use for at least the next century and beyond. Oddly, it was not performed until 1920 and published a year later. Since then, the "First Suite" has left an indelible mark on band musicians and audiences around the world. Its appeal is in its simplicity and its artistry. While there are difficult passages and exposed solo work in many instruments, it places few extreme demands on the players, and it uses a straightforward and easily identifiable theme throughout its three movements. Yet this theme is turned and pulled into many different forms, and puts on an emotional roller-coaster of doubts, sweet reveries, ecstatic joy, and triumph. Truly, the impact that the "First Suite" still has on those who hear it is impossible to put into words. It is a classic piece of art music that has helped to define the development of a century of wind band music.

Holst Winter Suite

This suite, artfully arranged by Robert W. Smith, pieces together three of Holst's settings of Christmas carols.

"On This Day Earth Shall Ring" is perhaps best understood as a late outgrowth of the Gothic Revival movement that influenced so many aspects of church life in the 19th century. Jane Marian Joseph (1894-1929), a conductor and student of Holst, provided an English translation that has become the standard paraphrase of the original Latin text that accompanied the 1582 melody.

"In the Bleak Midwinter" is a poem by the English poet Christina Rossetti. It was published under the title "A Christmas Carol" in the January 1872 issue of Scribner's Monthly. It has been set to music several times. Holst's setting is a hymn tune called Cranham, published in 1906 in The English Hymnal and simple enough to be sung by a congregation.

"Old Brenton Carol" is based upon "Come Ye Loftly," which was originally harmonized by Gustav Holst in 1910. The original Holst setting was included in his "Christmas Day" for chorus and orchestra.

A Moorside Suite

In 1927, Holst was commissioned to write a competition piece for the British Broadcasting Corporation and the National Brass Band Festival Committee. "A Moorside Suite" is a masterpiece of Holst's maturity. Written in 1928, six years before his death, it achieves a synthesis of his creative talent as a composer with the strong folksong influences of 20 years earlier. The title of the work alludes to a country setting but does not describe an exact location, and this is mirrored in the musical material. The folksong influence is apparent but not overt. The first movement seems almost reserved in its impact. The rhythm definitely darts about, but it doesn't really go towards any harmonic climax. It leaves the listener almost trapped in an intellectual game of sorts. The second movement, the Nocturne, is written beautifully with its

descending thirds and sixths. It is a warmth that Holst was just beginning to discover, perhaps only matched by ‘Love on thy heart’, from the “Seven Partsongs” for female choir. It almost seems like a mature response to ‘I’ll love my love’ from his “Second Suite in F.” The last movement is reminiscent of the Marching Song from “Two Songs without Words.” It is said that Holst was very happy upon hearing the fifteen brass bands play his piece in the competition in 1928. The competition was eventually won by the Black Dyke Mills Band.

Hammersmith

Hammersmith is a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 1930, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The Prelude (representing the inexorable river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The Scherzo (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea. “Hammersmith” was commissioned by the British Broadcasting Corporation. Holst was set to conduct the piece’s premiere on April 17, 1932, with the United States Marine Band at the third annual convention of the American Bandmasters Association. Unfortunately, he had to cancel his appearance due to illness. The premiere took place under the Marine Band’s conductor Taylor Branson and then fell out of sight for twenty-two years. The piece was not performed again until Robert Cantrick at Carnegie Mellon University revived it in 1954. Since then, “Hammersmith” has achieved “cornerstone” status in the wind band repertoire, receiving countless performances.

Second Suite in F for Military Band

Written in 1911 (though not premiered until 1922), “Second Suite in F for Military Band” introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with ‘Glorishears’ - a Morris-dance tune realized in the style of a British town brass band. A euphonium soloist sings out the sweeping melody of ‘Swansea Town’ before clarinets and saxophones dance to ‘Claudy Banks.’ A recapitulation of ‘Glorishears’ concludes the opening movement. The second movement, ‘Song Without Words: I’ll Love My Love,’ features a new exploration of the ensemble’s texture, pairing mournful solo voices against a brooding pulse of woodwinds and euphonium. ‘Song of the Blacksmith,’ movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, ‘Fantasia on the Dargason.’ Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of ‘Greensleeves’ triumphantly arrives before the contrast of the tuba and piccolo close the suite.



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TCMA Scholarship Profile

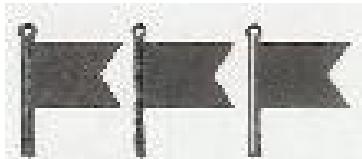


Genevieve Chase is in her first year at UMass Amherst studying music education, with clarinet as her primary instrument. She is currently in the Marching Band, Wind Ensemble, and the Clarinet Studio. She is a graduate of Attleboro High School, where she participated in many music ensembles. She was a part of the SEMMEA district concert band on clarinet in 2024 and 2025. Outside of clarinet, Genevieve enjoys playing the piano and alto saxophone. She is also an alumni of Triboro Youth Theatre, where she performed in 35 shows. She is grateful for the Tri-County scholarship program for helping to support her educational goals.

Genevieve Chase

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TCMA Scholarship Profile



Benjamin Moniz has performed in the SEMMEA Senior District Orchestra, Southeastern Massachusetts Youth Orchestra, the UMass Dartmouth Wind Ensemble, Bay State Band, Mattapoisett Town Band, Dartmouth Community Band, and the Tri County Symphonic Band. "These ensembles have given me the strength to get better as a trumpet player, and have ignited my passion for music as a whole. The John R. Pandolfi Scholarship will help Ben be able to pursue his dreams of teaching the next generation of musicians, and pass on his passion for music.

Benjamin Moniz

New Bedford
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Buzzards Bay MUSICFEST

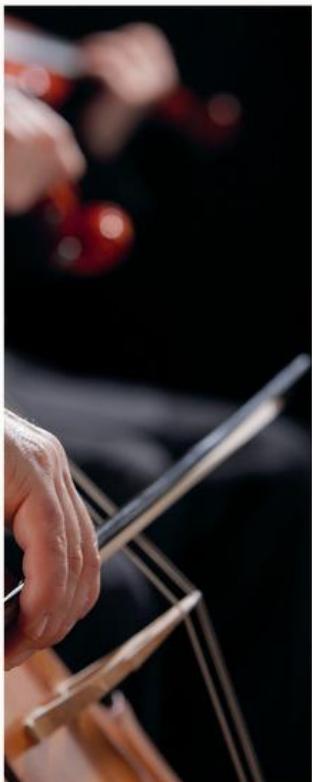
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TCMA Scholarship Profile



Mason Tucker graduated Summa Cum Laude with a Bachelor of Music in Jazz Performance and Minor in Spanish from The University of Rhode Island. He is a multi-instrumentalist in jazz and classical performing on piano, trumpet, and flugelhorn. Mason performed in URI's Marching Band, Big Band, Jazz Latin Combo, Standards Combo, Chamber Music Ensemble-Mixed Instrumentation/Jazz Choir, and Chamber Music Ensemble-Brass/Trumpet Quartet. Mason is also a member of The Honor Society of Phi Kappa Phi, and member of the Society of Pi Kappa Lambda. Mason has performed at both the 2023 and 2024 Newport Jazz Festivals, and at URI's 12th Presidential Inauguration. Mason is pursuing a Master of Music in Jazz Studies on piano.

Mason Tucker

Marion

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TCMA Scholarship Profile



Haley Labdon is a sophomore at the College of the Holy Cross and could not be more grateful to be a recipient of this year's John R. Pandolfi Scholarship. She is a double major in English and Music with a minor in Ethics, Society and the Institution of Business and is from Cape Cod, MA. Thanks to the generous support of the TCMA scholarship committee she is able to enjoy her college years and pursue what she loves most, music.

Haley Labdon

Brewster
College of the Holy Cross



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TCMA Scholarship Profile



While at Fairhaven High School, Jayden Taylor served as President of Tri-M Music Honor Society, Secretary of the National Honor Society, Class Secretary, participated in the FHS Ambassadors Club, Day of Service Committee, and Math Team, was a devoted member of the FHS Band, Choir and Jazz Band. She performed with the Southeastern Massachusetts Youth Orchestras, UMass Dartmouth Wind Ensemble, and local community bands, as well as Districts and SEMSBA Honor Bands. She is a Project 351 Alumni, mentor for younger students, and involved in various community service projects. She received multiple academic awards, including the AP Scholar with Distinction and the Superintendent's Award for Academic Achievement.

Jayden Taylor

Fairhaven

University of New Hampshire



Sunday, March 22, 2026
3 PM

Fireman Performing Arts Center at Tabor Academy
245 Front St., Marion, MA 02738

Tickets available from:

- The Symphony Music Shop in Dartmouth
- Marion General Store in Marion Center
- Online at TriCountySymphonicBand.org



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