COMMUNITY BAND OF SOUTHEAST TEXAS
ARTHUR FERRIS, CONDUCTOR

Star-Spangled Banner ........................... John Stafford Smith (US Army Version)
The Huntress MARCH .......................... Karl King
136th U.S.A. Field Artillery MARCH ............. Henry Fillmore (Ed. Robert Foster)
American Legion MARCH ......................... Charles Parker (Arr. Andrew Glover)
Absolutely Sousa ............................... John Philip Sousa (Arr. Gary Ziek)
Gershwin Classics ................................ George Gershwin (Arr. Michael Sweeney)
Trumpet Boogie .................................. Ray Anthony & George Williams
Waltzing Matilda .................................. Traditional (Arr. David Shaffer)
American Jubilee .................................. Charles Booker

LAMAR UNIVERSITY SYMPHONIC BAND
ERIC SHANNON, CONDUCTOR

Washington Post MARCH ......................... John Philip Sousa
Irish Tune from County Derry ....................... Percy Grainger

Commando MARCH ................................ Samuel Barber
An American Elegy ................................ Frank Ticheli
Carnival of Venice ................................ Traditional (Arr. Herbert L. Clarke)

LAMAR UNIVERSITY WIND ENSEMBLE
ANDREW McMahan, CONDUCTOR

Easter Monday on the White House Lawn ............. John Philip Sousa
Themes from “Green Bushes” .......................... Percy Grainger (Arr. Larry Daehn)
Elsa’s Procession to the Cathedral .................. Richard Wagner (Arr. Lucien Calliet)
Jazz America ........................................ John Philip Sousa

The Magnolia Blossom MARCH .................. Harry Cloud (Arr. Harry Alford)
“Flower Song” from Carmen ....................... George Bizet (Arr. A.A. Harding)

The Stars and Stripes Forever MARCH .......... John Philip Sousa
On January 22, 1924, across the street from where Lamar University was midway through its first academic year, John Philip Sousa, the composer of the *Stars and Stripes Forever* and former conductor of the United States Marine Band, and more importantly the first celebrity of American popular music, conducted a noontime concert on the grounds of the Magnolia Refinery. The local band he conducted was the Magnolia Band, a newly formed community ensemble comprised entirely of refinery workers. Nowadays after a few mergers we know of that refinery as ExxonMobil and the Magnolia Band has long-since merged with other bands to form the Community Band of Southeast Texas.

The lunchtime concert was unique in that Sousa conducted it as a gesture of goodwill at the invitation of Beaumont and Magnolia's dignitaries (who had arranged for the Sousa Band to tour through the city in the first place). The Sousa Band, the elite professional band of the era, would play their typical matinee and evening concerts later in the day to capacity crowds downtown at the Kyle Theater.

The Magnolia Band was an amateur band with about forty members. Staffed entirely by refinery workers, Harry Cloud was its conductor. It was a new ensemble, well-funded with uniforms and instruments, and had been formed only months earlier in a public outreach effort to promote the oil company’s newly christened clear-channel AM radio station, KFDM. In those few months prior to Sousa’s visit, listeners from some 45 states, and parts of Canada and Mexico heard the marches and melodies of the Beaumont band on the station whose call sign shouted “For Dependable Magnoline.” The Magnolia Band led a charmed existence at a time when being a bandsman was a mark of civic pride and a patriotic pastime for the growing American middle-class. Over the coming years the band would perform regularly at the South Texas State Fair, play innumerable lunchtime concerts on the refinery’s bandstand, and were a highlight of employee socials.

The *Beaumont Enterprise* interviewed Sousa to get his impressions of the Magnolia Band after the lunchtime concert. He kindly commented on the quality of the ensemble, but was especially impressed with the uniqueness of combining heavy industrial workers and band music. A capitalist who argued that music was a for-profit business and that American ingenuity would lead the nation to becoming as big a leader in music as it was in industry, Sousa believed the Magnolia Band could become a model for the future. Sousa greatly appreciated the ingenuity of the Magnolia executives in using a band to peddle their wares both in Beaumont and on the radio. Sousa also strongly believed in the power of music to improve society, and in his own ability to bring musical culture to people in every corner of the United States.
By 1924 Sousa was a fixture on the American popular music scene. The man most responsible for the revival of the United States Marine Corps Band, he had been touring as a private citizen with his own professional band since 1893. Over his fifty-year career as a bandmaster, he would tour through Beaumont some five times, always following the railway line in a specially-chartered train on the old Southern Pacific “Daylight” route that winded from Los Angeles all the way through Houston and on to New Orleans. His first visit was in 1906, when Beaumont was a booming oil town basking in the Spindletop discovery. He was famous enough at that time for a Lucas Oil executive to turn on a gusher just for him! Sousa played ragtime in Paris at the Exposition Universelle in 1900, and received the Victorian Order from King Edward VIII while in London in 1901. He had testified before Congress on copyright law, was a founding member of both ASCAP and the American Trapshooting Association (now the NRA). In 1931 he led the Presidential committee that adopted the “Star-Spangled Banner” as the national anthem.

Beaumont’s elite showed up to the noontime concert, both to see the great bandmaster and to be seen themselves. Some 200 “prominent Beaumont businessmen” attended, besides refinery workers and elementary students from the company boy’s school. It was Elmer Ezra Plumly, the general manager of the Magnolia Oil Corporation, who organized the lunchtime concert to promote goodwill between the Beaumont public and his company. Sousa was the perfect celebrity for the occasion as a big cultural draw, who just so happened to be touring through town anyway. He was a consummate showman and had an innate ability to captivate “high-class” and “working-class” audiences alike. Bismark Adair Steinhagen, the mayor of Beaumont and proprietor of a local rice mill, attended the concert and gave a speech, as did other members of the city council. Indeed the concert was such a coup and so many speeches were made that Sousa’s conducting of the Magnolia Band was interrupted mid-march by the lunch whistle and abruptly ended!

As with any respectable band at that time, the Magnolia Band had its own special repertoire. Cloud composed the Magnolia Blossom as the band’s official march in 1923; this was the work so rudely interrupted by the lunch whistle. That and the San Jacinto March by Joseph Ricci would be played by the pros on their two concerts later in the day. Ricci composed the San Jacinto March to celebrate the San Jacinto Life Insurance Company’s new skyscraper downtown (it is still there of course—and though it isn’t the tallest building in town anymore it still has its 17-foot diameter clock for all to see).

We welcome you to the concert and invite you to remember Beaumont as it was in its heyday—when industry and business boomed and when amateur and professional bandsmen alike came together to celebrate the city!

BRIAN SHOOK
CORNET SOLOIST

Prior to his appointment at Lamar University, Brian Shook served as an adjunct brass instructor at Towson University and American University. From 2004 to 2009, Dr. Shook toured the United States with The King’s Brass, which gives over 120 concerts each year. Since 2009, he has been principal trumpet of the Symphony of Southeast Texas and has been featured with the orchestra on two occasions, performing Neruda’s Concerto in E-flat and Bach’s Brandenburg Concerto No. 2.

In addition to performing, Dr. Shook is involved in numerous aspects of the International Trumpet Guild. He currently serves as the recording reviews editor of the quarterly ITG Journal and is a regular reviewer of recordings, sheet music and books.

Dr. Shook received a Bachelor of Music from Cedarville University where he studied with Charles Pagnard. He continued his studies as a trumpet teaching assistant for David Hickman at Arizona State University, completing a Master of Music in 2003, and a Doctor of Musical Arts in 2006.

Dr. Shook’s doctoral research led him to write a biography of New York Philharmonic trumpet legend William Vacchiano. Furthering his research after graduation, Dr. Shook went on to publish his book “Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano” in May of 2011. His lecture on Mr. Vacchiano’s life and career has been presented at The Juilliard School, Manhattan School of Music, University of North Texas and the International Trumpet Guild Conference.

Dr. Shook is a Yamaha Performing Artist and Clinician.
FLUTE/PICCOLO
Bettye Tucker  
Charlesene Smith  
Grace Saulsbury

OBOE
Michelle Kirkland

CLARINET
Diane Fernandes  
Liz Cole  
Lois Young  
Lydia Turnbo  
Mariah Burke  
Mariah Charrier

BASS CLARINET
Elizabeth Strickland

ALTO SAXOPHONE
Michelle Kirkland  
Jerry May

TENOR SAXOPHONE
Trace Shannon

HORN
Donna Haynes

TRUMPET
Alex Goins  
Elizabeth Jeanes  
Greta Ott  
Hannah Sartain  
Marcus Buckley  
Rico Padron

TROMBONE
Dan Dapp  
Lizz Jelsma  
Marilyn Crump

BASS TROMBONE
Tommy May

EUPHONIUM
Dirk Brands

TUBA
Derrell Hart  
Steven Coronado

PERCUSSION
Bettie Watkins

The Community Band of Southeast Texas is joined by our friends from the Lake Charles Community Band and the Liberty-Dayton Invincible Eagle Band.
FLUTE/PICCOLO
Ana Plake  
Autumn White TRΣ  
Cheyenne Ard  
Brianna Navarro  
Ash tin Hartman TRΣ

OBOE
Allison Burnett  
Kaci Blackshear

BASSOON
Alex Rowe

CLARINET
Justin Mondragon  
Paola Brinkley  
Alexander Halsey  
Hannah Rumsey  
Jahron Adolphin  
Mikal Wilson  
Elizabeth Laramore TRΣ  
Kristin McMullen TRΣ

BASS CLARINET
Colton Huebel

ALTO SAXOPHONE
Kevin Rash  
Dakota Ard  
Christopher Graves  
Thomas Brown

TENOR SAXOPHONE
Troy Kaufman TRMA

BARITONE SAXOPHONE
Stephen Cornelius

HORN
Kevin Wallin  
Adriana Avalos  
Zachary White

TRUMPET
Elijah Cutler  
Hunter Allen  
Nicolas Hernandez  
Dejanelle Rottt  
Austin Dykes TRMA  
Caleb Korenek  
Jordan Mitchell  
Jaydon Murrell  
Juan Paniagua  
Max Jackson  
Jose Ramos

TROMBONE
Ethan Doucet  
Logan Brown TRMA  
Casey White  
Ileana Aguilar-Soberanis

BASS TROMBONE
Blaire Adams  
Haley Morris

EUPHONIUM
Adrian Segovia TRMA  
Antonio Johnson TRMA  
Jared Berwick TRMA

TUBA
Colin Jackson  
Shemmory Gilbert TRMA

PERCUSSION
Maesey Arnett  
Brandon Davila  
* Josh Harris  
Aaron Hughes TRMA  
Reece Martinez TRMA/ TRMA  
Adrian Rodriguez  
Mateo Sierra  
Olajuwon Taylor

† Section Leader
LAMAR UNIVERSITY WIND ENSEMBLE

PICCOLO
Connie Cormier TRS Music Education (Kountze)

FLUTE
Kassie Lindamood TRS Music Performance (Lindale)
Kevin Melendez KKV/ΦMA Music Education (Houston)
Laura Costanza Music Education (Pearland)
Laura Brown Music Education (Beaumont)

OBOE
Kelyn Radler Music Education (Manvel)
Amanda Parsons American Sign Language (Webster)

BASSOON
Tyler Martin Mechanical Engineering (Keller)
Georgeanne Jacobs TRS Chemistry (Baytown)

CLARINET
Carly Duplant TRS Music Education (Groves)
John Ellis Computer Information Systems (Bridge City)
Cynthia Resendez TRS Music Education (Tarkington)
Kaitlyn Marley Music Education (Nederland)
Keith Ruggles ΦMA Music Education (Silsbee)
Noah Gaspard Music Education (Nederland)
Jessica Longlois Music Education (Orange)

BASS CLARINET
Nicholas Quintana KKV/ΦMA Music Education (Groves)
Jeremy Dergent KKV Music Education (Houston)

ALTO SAXOPHONE
Colby Fore Music Performance (Port Neches)
Matthew Smith KKV/ΦMA Music Education (Lindale)
Kobe Emmons KKV/ΦMA Music Education (Port Neches)
Caleb Greene KKV/ΦMA Music Education (Vidor)

TENOR SAXOPHONE
Dillon Nicholson Modern Languages (Port Arthur)

BARITONE SAXOPHONE
Andrew Sealy Music Education (Jones Creek)

HORN
Israel Castaneda KKV Music Education (Groves)
Meredith De Leon TRS Music Education (Baytown)
Michelle Diaz Music Education (Pasadena)
Melissa Ehrllich TRS Interdisciplinary Studies (Flower Mound)

TRUMPET
Ricardo Padron Music Education (Bridge City)
Ty Bodin ΦMA Music Education (Bridge City)
Anthony Brown Music Education (Houston)
Dennis Doiron Music Performance (Beaumont)
Robert Smith Music Education/Performance (Beaumont)
Hannah Sartain Music Education (Buna)
Chaston Miller Music Education (Bridge City)

TROMBONE
De’Vionne Jones Music Performance (Houston)
Nuhash Hossain Music Education (Spring)
Aaron Porter KKV/ΦMA Music Education (Groves)
Jake Farmer ΦMA Music Education (Nederland)

BASS TROMBONE
Cody Pridgen Music Education (Vidor)

EUPHONIUM
Marcus James ΦMA Music Education (Vidor)
Seth Moore KKV/ΦMA Music Education (Silsbee)

TUBA
Gerson Reyes Music Education (Dickinson)
Johnathan Legginttong Music Education (Baytown)

PERCUSSION
† Michael Cheng Music Education (Kingwood)
Brandon Dunaway Music Performance (Longview)
Scott Haney Music Education (League City)
Kimberly Hooks Music Education (Houston)
Mason McDonald Music Performance (Sugarland)
Trent McGee KKV/ΦMA Music Education (Nederland)
Tab Olson Music Performance (Pearland)
Meagan Tantillo Music Education (Kountze)

† Section Leader