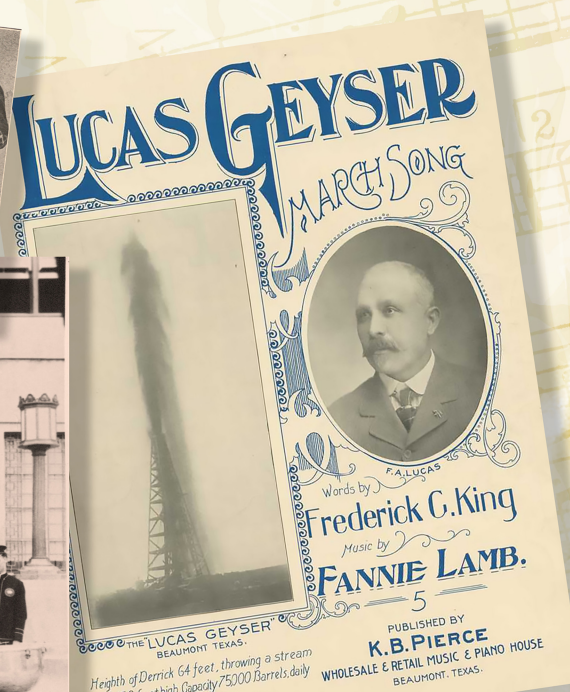


MAGNOLIA BRASS BAND

FESTIVAL

A JOHN PHILIP SOUSA OUTDOOR BAND CONCERT



COLLEGE OF FINE ARTS & COMMUNICATION
LAMAR UNIVERSITY
Mary Morgan Moore Department of Music

SUPPORTED BY A GENEROUS GRANT FROM
THE CENTER FOR HISTORY AND CULTURE
OF SOUTHEAST TEXAS AND THE UPPER GULF COAST

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

Elijah Cutler, guest conductor

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

Brian Shook, cornet

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

Courtesy of the Sousa Archives and Center for American Music at the University of Illinois

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

Brian Shook, cornet

The Stars and Stripes Forever MARCH.	John Philip Sousa
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The Magnolia Band in 1924. (Photo courtesy of the Tyrrell Historical Library, Beaumont)

JOHN PHILIP SOUSA AND THE MAGNOLIA BAND IN BEAUMONT

BY BRYAN PROKSCH

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.

COMMUNITY BAND OF SOUTHEAST TEXAS

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.

LAMAR UNIVERSITY SYMPHONIC BAND

FLUTE/PICCOLO

Ana Plake	Music Education (<i>Vidor</i>)
Autumn White ^{TBS}	Music Education (<i>Silsbee</i>)
Cheyenne Ard	Journalism (<i>Vidor</i>)
Brianna Navarro	Biology (<i>Jasper</i>)
Ashtin Hartman ^{TBS}	Interdisciplinary Studies (<i>Bridge City</i>)

OBOE

Allison Burnett	Mathematics (<i>Corpus Christi</i>)
Kaci Blackshear	Dietetics (<i>Labelle</i>)

BASSOON

Alex Rowe	Mechanical Engineering (<i>Carthage</i>)
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CLARINET

Justin Mondragon	Music Education (<i>Houston</i>)
Paola Brinkley	English (<i>Nome</i>)
Alexander Halsey	Music Education (<i>Baytown</i>)
Hannah Rumsey	Accounting (<i>Lumberton</i>)
Jahron Adolphin	Computer Science (<i>Baytown</i>)
Mikal Wilson	Finance (<i>Baytown</i>)
Elizabeth Laramore ^{TBS}	Music Education (<i>Buna</i>)
Kristin McMullen ^{TBS}	Music Education (<i>Carthage</i>)

BASS CLARINET

Colton Huebel	Electrical Engineering (<i>Bridge City</i>)
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ALTO SAXOPHONE

Kevin Rash	Music Education (<i>Fort Worth</i>)
Dakota Ard	Music Education (<i>Vidor</i>)
Christopher Graves	Music Education (<i>Dayton</i>)
Thomas Brown	Music Education (<i>Mont Belvieu</i>)

TENOR SAXOPHONE

Troy Kaufman ^{ΦMA}	Music Education (<i>Orange</i>)
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BARITONE SAXOPHONE

Stephen Cornelius	Music Composition (<i>Elgin</i>)
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HORN

Kevin Wallin	Music B.A. (<i>Sugar Land</i>)
Adriana Avalos	Music Education (<i>Vidor</i>)
Zachary White	Bus. Management/Info. Systems (<i>Port Neches</i>)

TRUMPET

Elijah Cutler	Music Education (<i>Lufkin</i>)
Hunter Allen	Music Education (<i>Lufkin</i>)
Nicolas Hernandez	Music Education/Performance (<i>Beaumont</i>)
DeJanelle Routt	Biology (<i>Texas City</i>)
Austin Dykes ^{ΦMA}	Music Education (<i>Vidor</i>)
Caleb Korenek	Music Education (<i>Wharton</i>)
Jordan Mitchell	Music Education (<i>Nederland</i>)
Jaydon Murrell	Music Education (<i>Mont Belvieu</i>)
Juan Paniagua	Music Education/Performance (<i>Winnie</i>)
Max Jackson	Music Education (<i>Beaumont</i>)
Jose Ramos	Music Education (<i>Houston</i>)

TROMBONE

Ethan Doucet	Music Education (<i>Baytown</i>)
Logan Brown ^{KKΨ}	Music Education (<i>Mauriceville</i>)
Casey White	Music Education (<i>Port Neches</i>)
Ileana Aguilar-Soberanis	Nursing (<i>Porter</i>)

BASS TROMBONE

Blaire Adams	Music Education (<i>Orange</i>)
Haley Morris	Music Education (<i>Vidor</i>)

EUPHONIUM

Adrian Segovia ^{KKΨ}	Music Education (<i>Jasper</i>)
Antonio Johnson ^{KKΨ}	Applied Arts and Sciences (<i>Beaumont</i>)
Jared Berwick ^{ΦMA}	Music Education (<i>Beach City</i>)

TUBA

Colin Jackson	Music Education (<i>Nederland</i>)
Shemmory Gilbert ^{ΦMA}	Music Education (<i>Houston</i>)

PERCUSSION

Maesey Arnett	Music Education (<i>Bridge City</i>)
Brandon Davila	Music Education (<i>Beaumont</i>)
† Josh Harris	Music Education (<i>Pasadena</i>)
Aaron Hughes ^{KKΨ}	Music Education (<i>Baytown</i>)
Reece Martinez ^{KKΨ/ ΦMA}	Music Education (<i>Dayton</i>)
Adrian Rodriguez	Music Education (<i>Beaumont</i>)
Mateo Sierra	Music Education (<i>Katy</i>)
Olajuwon Taylor	Music Education (<i>Buna</i>)

[†] *Section Leader*

LAMAR UNIVERSITY WIND ENSEMBLE

PICCOLO

Connie Cormier ^{TBS} Music Education (*Kountze*)

FLUTE

Kassie Lindamood ^{TBS} Music Performance (*Lindale*)

Kevin Melendez ^{KKΨ/ΦMA} Music Education (*Houston*)

Laura Costanza Music Education (*Pearland*)

Laura Brown Music Education (*Beaumont*)

OBOE

Kellyn Radler Music Education (*Manvel*)

Amanda Parsons American Sign Language (*Webster*)

BASSOON

Tyler Martin Mechanical Engineering (*Keller*)

Georgianne Jacobs ^{TBS} Chemistry (*Baytown*)

CLARINET

Carly Duplant ^{TBS} Music Education (*Groves*)

John Ellis Computer Information Systems (*Bridge City*)

Cynthia Resendez ^{TBS} 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 ^{KKΨ/ΦMA} Music Education (*Groves*)

Jeremy Dergent ^{KKΨ} Music Education (*Houston*)

ALTO SAXOPHONE

Colby Fore Music Performance (*Port Neches*)

Matthew Smith ^{KKΨ/ΦMA} Music Education (*Lindale*)

Kobe Emmons ^{KKΨ/ΦMA} Music Education (*Port Neches*)

Caleb Greene ^{KKΨ/ΦMA} Music Education (*Vidor*)

TENOR SAXOPHONE

Dillon Nicholson Modern Languages (*Port Arthur*)

BARITONE SAXOPHONE

Andrew Sealy Music Education (*Jones Creek*)

HORN

Israel Castaneda ^{KKΨ} Music Education (*Groves*)

Meredith De Leon ^{TBS} Music Education (*Baytown*)

Michelle Diaz Music Education (*Pasadena*)

Melissa Ehrlich ^{TBS} 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 ^{KKΨ/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 ^{KKΨ/ΦMA} Music Education (*Silsbee*)

TUBA

Gerson Reyes Music Education (*Dickinson*)

Johnathan Leggington 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 ^{KKΨ/ΦMA} Music Education (*Nederland*)

Tab Olson Music Performance (*Pearland*)

Meagan Tantillo Music Education (*Kountze*)

[†] *Section Leader*

Dedicated to the Magnolia Petroleum Co.
The Magnolia Blossom
March

HARRY CLOUGH
Arr. by Harry L. Alford



LAMAR UNIVERSITY

MEMBER THE TEXAS STATE UNIVERSITY SYSTEM™

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