

TEXAS BANDMASTERS ASSOCIATION

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Nacogdoches High School Band – Spring 1937

MEET THE MASTERS – Vol. 1 *Living Legends of East Texas*

Panel:

Waymon Bullock, Pete Kunkel, Val Rose & Jim Hagood

TBA CLINIC – 2009

Meet the Masters Series – Vol. 1

EAST TEXAS' BANDS

...and that's the way it was...

Bands have long maintained a prominent position in the schools of East Texas. Before WW-II, the isolation of East Texas limited transportation in the pineywoods. For the most part, the population was dispersed in numerous small settlements. While many of these small towns were just a few miles from neighboring communities, most had their own school, and the school provided the central identity of the area. In the thirties many of these schools started a band, some assuming the stewardship of existing community bands. Football teams were well established, and a band became a logical addition to the Friday night tradition. Band programs quickly flourished; community identity and pride soon included lively discussions about who had the biggest and best band.

Factors that contributed to the success of these early East Texas school band programs echoed those in other areas of the State, but each region had its own alchemy of components that led to the unique characteristics of their bands. East Texas was (and is) by-in-large an area with limited financial resources. Much of the population was in a hard-scrabble existence, living off the land (and forest). The oil fields and World-War II changed all of that. While most schools did not have oil production revenue, many did their best (often with great success) to keep-up with the “rich” schools. Some factors that helped the development of the school band programs in East Texas include the following:

Competitive nature of independent schools in close proximity;

Change from an essentially agrarian economy with the discovery of the East Texas oil fields, and the development of shipbuilding and refining in the Beaumont area which provided an influx of population, increased funding for schools, and good jobs for parents;

Equipment, service and advice from committed local band instrument dealers;

State colleges including East Texas, SFA, Sam Houston and Lamar, that early recognized the need for training band directors for the area;

Return after WW-II of veterans, going to college and majoring in Music Education;

Leadership from early band directors such as Raoul "Ralph" Dhossche, Beaumont; Alto Tatum, Gladewater; L. H. Buckner, Henderson; Ward Brandstetter & Roy Wallace, Palestine; Jack Mahan, Union Grove & Texarkana; and Roy Swicegood, White Oak.



Panelist for this clinic include Waymon Bullock (*Diboll, Dayton, Lufkin, Garrison, Hemphill, Nacogdoches*), Pete Kunkel (*Nacogdoches, Hemphill, Cleveland, Forest Park-Beaumont, Longview, Panola College*), and Val Rose (*Gary, Joaquin, Moore JH-Tyler, Overton, Troup, Jacksonville, White Oak, Nederland*). Jim Hagood (*Cushing, White Oak, Troup, Smiley [NE Houston], Humble, Nacogdoches, Timpson, & Center*) will attempt to serve as moderator for this crew. These four former directors total over one-hundred and fifty years of teaching East Texas bands.

Thanks to Neil and Doice Grant, and Tatum Music Company of Longview and Tyler for their assistance in making this handout available.



We hope that we can entertain, perhaps occasionally enlighten, while providing some of the history of how our bands in East Texas developed. Enjoy...

Waymon, Pete, Val, & Jim

COMMUNITY BANDS

Waymon Bullock

From the time Texas won its independence from Mexico in 1836, until the Civil War in 1861, East Texas was generally sparsely populated and the residents busied themselves primarily with settling new lands and feeding their families. During this time cotton farming and logging were the main sources of income with cotton first and lumber second. After harvest, cotton would be baled and floated down river either on log rafts, or in some cases, if the water level was high enough, on steam driven paddleboats plying their way down the Angelina, Neches, Sabine and Trinity rivers to ports along the coast like Orange, Port Arthur, Beaumont and the major port of Galveston.

Timber harvest was done with an axe and crosscut saw and since this was before the train era, logs had to be moved with mules or oxen to the sawmills. The machinery used by lumber mills was primitive as well with production mainly being rough sawn lumber cut with a whipsaw and hand split shingles. Shortly before the Civil War the first steam driven 48-inch circular saw came into use and lumber quickly became a much stronger economic force. As timber became a major employer, many mills were started up in the East Texas forests and today many towns still bear the name of the mills owners.

In the late 1800's, railroads began to be built and wood or coal locomotives started to move cotton and timber either to the mill (called trams) or from the mills to the coast (called lines) for shipment back to the east. Many of these mills would employ 200 plus workers and with the addition of the workers families this created a much larger population. Many of the lumber mills started "Lumbermen's Bands" to entertain its residents. Also, major railroad "hubs" where trains were switched or repaired created prominent towns and employed hundreds of railroad workers. They too supported bands for the entertainment of the workers' families and these bands were called "Railroad Bands."

In 1901, oil became "king" over cotton and lumber when oil was discovered south of Beaumont and the "Spindletop" oil field was able to produce more oil from that one field than was produced by all wells combined in the United States. Soon oil was also

discovered in Corsicana and later in the great East Texas oil field in and around the Longview/Kilgore area. As East Texas towns began to flourish and prosper, civic bands or “Town Bands” supported by many various means began to appear. Some of the most prominent bands were located in Palestine (railroad band), Troup (railroad band), Lufkin (newspaper/industry band), Beaumont (lumbermen/civic) and bands in Orange (civic) and Beaumont (Magnolia Refinery Band.)

Most all these bands eventually ceased to exist as communities grew and prospered. Family entertainment became more available through improved transportation (trains and highways) and high school bands began to be formed by the more wealthy school districts. In most instances the nucleus of the emerging high school band membership came from young students who played in these “community bands” or who were studying privately with some of its members.

The following excerpts of early life in East Texas and how bands and their entertainment impacted the population are from the works of two noted East Texas historians, Bob Bowman and W.T. Block. Bob Bowman is a historian and writer for the Lufkin Daily News and W.T. Block (d. 2003 Nederland) wrote several articles for the Beaumont Enterprise. Their research is invaluable and their material used in this article is edited primarily to maintain a chronological order and in some cases relevancy to the subject matter.



Bands of South East Texas

By W. T. Block

Reprinted from Beaumont Enterprise, Saturday August 28, 1999.

If Spindletop's geyser of oil fathered the city of Beaumont, then a host of whining circular and gang saws along the banks of the Neches River might rightfully be dubbed the godparents.

In 1838, the Congress of the Texas Republic chartered the Neches Steam Milling Company at Beaumont. No railroads existed, and low-value, space-consuming lumber

shipments were never able to compete with cotton for transportation priorities on the few steamboats during the cotton-shipping seasons.

Sawmill technology was equally primitive, and Beaumont's earliest timber shipments, recorded at the Sabine customhouse in 1839, were either handmade shingles or rough lumber cut in whipsaw pits. The earliest steam saws used in Texas during the 1840s were equally primitive, being upright or sash saws utilizing an up and down stroke.

By 1846, the circular saw had been introduced to Texas. Page's 48-inch portable circular sawmill, manufactured at Baltimore, had tripled the output of the earliest whip and sash saws for one to 3,000 feet daily, but could handle no logs larger than 16 inches. However, many of the virgin forest monarchs of East Texas measured no less than four or five feet in diameter.

By 1867, seven-foot circular saws, powered by large and efficient steam boilers and large size engines and flywheels, were available at Houston and Galveston, but production did not increase proportionately. A 5,000-foot daily cut was average due to the slow and cumbersome, friction-fed log carriages then in use, which depended upon gravity for feeding the log to the saw.

During the early 1870s, a Beaumont, Mark Wiess, decided to remove the production bottleneck. Visualizing a carriage activated by steam, Wiess made southern sawmill history when he perfected "shotgun feed," utilizing a steam cylinder device under the carriage track which directly energized the carriage. His innovation doubled sawmill production overnight and soon enabled Beaumont to become a byword among lumbermen throughout the South.

In 1876, Beaumont's second large sawmill, the Centennial Mill, owned by Sidney C. Olive and J. A. Sternenberg, was built on the "steam mill square." Since the owners also did their own logging, the number of employees varied seasonally between 60 in the mills and 160 in the mills and forests combined. In 1879, the Centennial Mill cut 9 million feet of lumber and made 4,000,000 shingles, valued at \$88,000. In 1884, Olive and Sternenberg dismantled their mill and transferred their operations to a new site, the new town of Olive, built 2 miles north of Kountze. Renamed the Sunset Sawmill, Olive and Sternenberg employed 200 men in 1890 in the mills and forests and operated two locomotives and 18 log cars along its seven miles of tram rails. In 1890, the pride of this mill was its 12-piece Olive Brass Band, which furnished instrumental music for many Beaumont dances of that era.

In 1879, the Beaumont Lumber firm employed 50 men while cutting 10,000,000 feet of lumber and 2,000,000 shingles, worth \$78,000. The sawmill was idle for two months each winter, while the millhands doubled as lumberjacks to raft logs down the Neches River.

The decade of the 1850s witnessed significant improvements throughout the region. In 1858, Beaumont had a population of about 250. When Henry R. Green, a Galveston "News" correspondent, came to Beaumont in September, 1856, there was only one school there with 75 scholars. About 400 persons lived at Sabine Pass, and 600 more at Orange, Texas, and each town boasted two schools in operation late in that decade.

During the Civil War, a Confederate brass band from Houston probably visited Beaumont by rail infrequently. Dr. E. A. Pye wrote in Aug. 1864, "there was a great ball in Beaumont tonight for the benefit of the soldiers' home..."

The effects of the Civil War and the Reconstruction years were devastating upon education in Southeast Texas. The economy was paralyzed, and both counties lost population. In June, 1865, half of Jefferson County's families received free county-owned corn meal and beef as a preferable substitute for starvation, and on September 13, 1865, Orange was totally destroyed by a hurricane.

In 1871, Jefferson County had 568 children of scholastic age (8 to 14), 427 white and 141 black, within its boundaries. The logical conclusion must remain that, in 1870, about 450 of the county's students were not attending school at all.

By 1872 conditions had improved somewhat. Many lumber mills were back in production, the economy was perking up, and education advanced in accordance with the times.

In 1873, John E. Jirou organized the Beaumont Brass Band, also known as the Lumbermen's Brass Band, which, except for short periods of disbandment, was a special feature of Beaumont's entertainment scene and entertained social groups and gave brass musicales in the park for 3 decades until long after 1900. The first surviving record of that band dates from Beaumont's Centennial celebration on July 4, 1876 with the following members, namely: Lee Blanchette, Ed Eastham, Jim Minter, Sid Levy, Oscar Hille, Abe Solinsky, Byron Wiess, P. Green, Dorr Chapin, Ray Wiess, and C. G. Conn.

Later, another band, the Beaumont City Band was organized, and as of December, 1895 was directed by Prof. F. J. Cutter.



Bands of "Deep East Texas"

By BOB BOWMAN

Contributing writer

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In the early 1900s, the Lufkin Hoo Hoo Band was the toast of America. It traveled from Maine to the Rockies and from Canada to the Deep South, playing ragtime music and telling everyone about their hometown away off in East Texas.

The band also shaped the early beginnings of Lufkin's fire department, inspired the construction of an Opera House, and its members became some of Lufkin's best known civic leaders.

In 1903, the Hoo Hoo bandsmen were playing as the Trib Band, a group sponsored by the Lufkin Weekly Tribune, a forerunner of The Lufkin Daily News.

When Johnny Bonner of Houston, a hometown boy who made a fortune in lumber and oil, paid a visit to Lufkin, he was so enamored by the band that he asked them to accompany him to a Milwaukee convention of the International Concatenated Order of the Hoo Hoo, a fun-loving lumberman's fraternity that had been established in 1892 at Gurdon, Ark.

The band was such a hit in Milwaukee in September of 1903 that the fraternity named the band its official band. After that, everywhere the band went, it was known as 'The Famous Hoo Hoo Band.'

For the next 12 to 15 years, the band played at Hoo Hoo conventions, Elks Club gatherings and other events all over North America.

In 1904, the band was the only Texas band allowed to play concerts on the midway of the World's Fair in St. Louis.

In 1904, a newspaperman said "the young men played without pay and were delighted to do it."

Lufkin employers supported the band by providing jobs for the young men. It became commonplace knowledge that musicians had preference over other young men seeking jobs at local companies.

W.C. Trout of Lufkin Foundry and Machine Company (now Lufkin Industries Inc.) and Joseph Kurth at Angelina County Lumber Company not only carried musicians on their payrolls, but allowed them to take off from work to travel and perform with the band.

The band members who appeared at the Milwaukee convention were brothers Tom, Norris and Will Humason, cigar maker Otto Lang, telegraph operator V.G. Blake, upholsterer Charles Cheneval, oilman Charles L. Bonner, contractor Conrad Rausch, electrician Harry Barnard, lumber checker W.E. West, bottler A.J. Glenn, clerks W.E. and C.D. Stegall, tinner Sam Kerr, painter George Schmidt, and city marshal C.M. (Kit) McConnico.

As the band's fame grew, others joined the band. When Cruz Aguilar joined in 1907, he composed a new piece of music, "The Hoo Hoo March," which became the official march of the Hoo Hoo fraternity.

After its appearance at the World's Fair, the band's popularity blossomed. It played a nine-day engagement at the Texas State Fair in Dallas in 1904 and won awards for its music in Denver, Oklahoma City, Houston, Minneapolis and other cities.

In Buffalo, New York, Johnny Bonner — who started the band down its road to fame — was named "Junior Hoo Hoo of the Supreme Nine," a title equal to a traditional second vice-president.

And in a few years, Bonner ascended to Hoo Hoo's presidency, known as "The Grand Snark of the Universe."

At home, bandsmen became the nucleus for Lufkin's first fire department with C.N. Humason as fire chief and Sam Kerr as secretary-treasurer.

The band also established a rehearsal hall on Cotton Square and inspired Lufkin businessmen to invest in the construction of the Lufkin Opera House, where some of the finest plays and music events in Texas were held before the building burned in the 1920s.

Dr. J.P. Hunter, an early bandsman and dentist, built a "picture show" on Cotton Square. And, when World War I exploded in 1917, Kit McConnico raised one of Texas' largest companies of soldiers, but died of a fatal illness before he could go to France with his men. Today, a Lufkin park bears his name.

As its members grew older and school bands began to replace town bands, the Hoo Hoo Band began to dissipate.

It played one of its last concerts in September of 1916 during a citywide homecoming for bandsmen. Among the speakers was Gov. Jim Ferguson, who called the band "a unique treasure."



Bob Bowman is the author of a forthcoming book about the Lufkin Hoo Hoo Band.

THE BEGINNING – BANDS IN THE 30's & 40's

Pete Kunkel

East Texas can be divided into three areas – North East Texas, Deep East Texas and South East Texas. The entire area extends from the Texas – Oklahoma border to the Gulf Coast. The original Region IV started at the State line and ended south of Lufkin. From there to the coast was Region X.

Most of the school districts added band to their curriculum in the early thirties. Prior to that, many schools had volunteer bands. Football has always been very competitive in the East Texas area. Because the towns and school districts are so close together, winning teams were a source of pride and bragging rights for the school and the town's people. As band program started improving in the late thirties the same competitive spirit developed, and the same demands to excel were placed on the bands. This was the beginning of excellence and importance that the band program gave to their schools and towns. More bands took their place for these same bragging rights.

Parades were very important to bands in the late thirties and the forties. There were a lot of parades in this era of time. The audience at one parade could be larger than the combined crowds during an entire football season.

Dramatic changes occurred in the Texas school bands during the late forties, and East Texas had a front row seat. Alto Tatum, band director at Gladewater High School, was the TMEA Band Chairman during 1946-1947. Many superintendents had become concerned about the band contests in the State that were sponsored by TMEA; and during this time UIL and the superintendents took over responsibility for these events. Mr. Tatum and Gladewater Superintendent, Mat Williams, helped guide this transition.

During this period, the TMEA State Band Chairman was also considered the *President* of the Texas Bandmasters Association which had a *smoker* at the annual TMEA and National Conventions. TMEA had developed from the original TBA founded in the 1920's, and many band directors considered that the Band Division was still TBA. As State Band Chairman, Mr. Tatum was involved in plans for the first summer San Antonio TBA clinic in 1948

In 1948, Mr. Tatum founded Tatum Music Company in Longview. Up to this time, directors had to rely on music stores that were over two-hundred miles from East Texas for instruments, supplies and repair. Tatum Music Company provided a full service music store with band instruments, music, and excellent on-site instrument repair. He conducted much of his business *on the road*, bringing the music store to the band hall. Using the knowledge gained as a successful school band director, Mr. Tatum also provided advice and help to countless young directors and bands in the area; and this was a central component of his business philosophy from the inception of the store.

Let's finish this section by talking about the bands. Of course, this was before standardized yard lines every five yards, 6-5 or 8-5. Many bands drew pictures. Some marched in a style similar to 8-5 but with a stride that would later develop with longer steps into 6-5 style. Counter-marches were circle style and columns were gate post. By

1946 the majority of bands had settled into a more military stride. Columns and counter-marches went to square turns. Region marching contests occurred around Thanksgiving and once the contest was even in December. West Point uniforms became popular. A lot of “jazz” was played, mostly special arrangements. Charles Lee Hill was the most popular arranger. By 1946-1950, the “East Texas Sound” was popular with directors. Bands would play march trios using a dark sound – pretty, not loud – with a balanced, blended ensemble sound.

A lot happened from 1945 – 1949 in the progress of bands in East Texas; but like they say, “*Baby, you ain't seen nothin' yet*” just wait till the fifties.

BANDS DEVELOP – BANDS IN THE 50's

Val Rose

There was a great source of band directors with the return of veterans of World War II. Many veterans went back to finish uncompleted degrees that had been interrupted by the war. Others entered college and by the end of the forties were available to join the workforce. Some had gained valuable experience as members of military bands. The list of these members of the “Greatest Generation” includes many who were noted leaders of some of Texas’ finest band programs. By 1950 that leadership was making strides towards good results in East Texas.

In the middle part of the eastern side of the state, many bands had adopted the 6-5 military stride and style of marching. In the Southeast most bands were still doing more of a pageant style of halftime show, and in the Northeast the fine concert bands, led by directors such as Floyd Weger at Paris did little or no marching. The 6-5 style began to spread during this decade to bands in both the North and South, and by the end of the 50's, many, if not most, of the East Texas bands were doing 6-5 military-style marching performances. Not until the late 1970's would the corps-style made a major inroad into the Eastern regions, and then mostly in the Northeast (Region IV), and Southeast (Region

X), with the area that later became Region XXI maintaining the largest percentage of the traditional 6-5 style.

Band directors in the 1950's usually worked without assistant directors. There were a few exceptions in some of the wealthy oil field schools, but for the most part only one teacher was assigned to a school. Even then that director often had to teach one or more academic subjects in addition to band classes. In the larger schools where a junior high was on a separate campus, the assigned director usually had a full schedule on site.

The choice of music available for purchase was much more limited then than now. If a director wanted to perform popular music, he often found an arrangement by another director. Danny Rotondo and Pete Rodriguez were two of the more popular arrangers of jazz and popular tunes for marching bands. Concert band music was also limited. Not many good original compositions for band had yet become available. Some that did still are memorable to those of us who performed them. "BEGUINE FOR BAND" by Glen Osser was a fine piece when new in 1954 and is still being performed today (I heard it at the Aspen Music Festival this month). But there was nothing like the vast number of arrangements available today, especially in the pop music area. The best symphonic music available was generally transcriptions, with directors in smaller schools necessarily performing pieces by composers like Buchtel and Olivadotti.

Private lessons for East Texas band students were usually not available, at least not in organized school programs. Directors sometimes took students to neighboring directors for help on instruments that they were less qualified to teach; but the local band director was generally the only source of instruction for their band members.

Recording equipment capable of reproducing a realistic sound of a band was very expensive and out of the question for the average band hall. A few had wire recorders with very poor fidelity to record a rehearsal for study, but most had none at all. Even the recordings by professionals at contests were of limited quality. Producing a good representative band sound would have to wait until the next decade, at least at a price to fit the

average band budget. Video equipment was mostly unavailable to band directors for marching performances. Some were able to get coaches who filmed plays at the games to also film the marching band, but the equipment was crude and the result often poor. Films of marching contest performances were also rare and did not become common practice until the sixties. Directors who saw a drill maneuver they wanted to use had to have the help of the creator to learn the basics for teaching that maneuver to their band.

There were positives during the decade though. Scheduling an after-hours rehearsal was often not a problem. Students enjoyed getting away from home to be with friends. In small East Texas towns there was not a lot to do, and a rehearsal was an excuse to have fun and achieve at the same time. There was little or no TV, no video games, no cell phones. Not many high school students had their own cars. There were no computers, thus no internet. There were no I-Pods, and the hi-fi equipment was not as capable as later with the stereo equipment to come. Students who loved music were starved to hear more, and they were willing to work hard to perform better. There were not as many electives in most high schools as now. Girls especially had less to choose from, and band was often an attractive option. Some schools had a girls' basketball team, some had a choir, but there were not softball, soccer volleyball, and drill teams. Girls who were cheerleaders could usually be in the band, many marching at halftime.

Like Alto Tatum in Region IV, Roy Swicegood was a source of supplies, equipment and great advice and assistance to Southeast Texas band directors. Roy had a fine record as director of the White Oak Band, and many of his students became fine band directors as well. He opened Swicegood Music Company in Beaumont in 1954 and quickly gained the trust of area directors. He could be counted on to offer insights into band performance details and inspire students to do their best in just the short time of a rehearsal. For the better part of the last half of the twentieth century Alto Tatum and Roy Swicegood, while profiting materially, made large contributions to the success of bands in East Texas. Loveall Music in Texarkana, and McKay Music in Sulphur Springs were also established during this period, and provided support for the bands in North-East Texas

In the summer of 1954 Jimmie Hudgins, band director at Stephen F. Austin State College, began an annual Band Camp that continues today. This camp not only was great for the campers from the high school bands that attended, but it also was valuable for the directors. The list of guest conductors who were brought in to teach is a WHO'S WHO of American band knowledge. Twirling and drum major camps were also established and became very popular. These camps were a source of fun, camaraderie and education for all who attended, whether student or teacher.

CHANGE – BANDS IN THE 60's

Jim Hagood

The Sixties ushered in a period of rapid change and social upheaval. The nation was polarized by involvement in Vietnam and the effort to correct systemic injustice. As always, students and schools (and band programs) were affected by the issues of the day. In many ways, the band hall became a refuge from the uncertainty dominating life during this period.

The two State music contest organizations, Prairie View Interscholastic League [PVIL] and UIL, were merged in 1970. *Brown vs. Board of Education*, the settled law of the land since 1954, was slowly being applied to the schools of East Texas. Often, integration was delayed until the late sixties (and the early seventies in a few districts), and then motivated by court order. Melvin Davis, who directed the excellent band at Fred Douglas High School in Jacksonville, and James (Prof) Williams, director of the Emmett Scott HS and later the Supervisor of Fine Arts for the Tyler I.S.D., both represent the proud East Texas tradition of the PVIL.

Following in the footsteps of these men have been African-American directors like Artis Slaughter, Joe Teague, John Glover, Jimmy Shelton, Nathan Templeton, Theodus Luckett and Darwert Johnson who have carried on this tradition of providing quality educational opportunities (including band) for all children in East Texas.

Combining students from two high schools ushered in a decade of dramatic growth in band enrollment and an increase in the band staff on many campuses. This growth was sustained until new eligibility rules and changes in State graduation requirements restricted the opportunities for students to participate in band. Increased band staffs developed new teaching methods such as homogeneous grouping for beginning band classes. When the high school campuses were combined in a district, positive results for band programs and the school occurred. In addition to bigger bands with more directors on the same campus, the successful merging of bands reassured communities that this over-due action was ultimately going to be successful. There were other dramatic changes in the band landscape across the State that impacted East Texas programs.

Although girls made-up a significant enrollment of most bands, and many school teachers were female, band directing had been primarily the domain of men. This started to change in the sixties. Mary Reed in Kilgore and Nancy Newkirk in Whitehouse were early women directors in the area. They were followed by Sharon Shaw (Bird), Whitehouse and Carthage; Toni Hale, Henderson; Diane Baker, Hardin Jefferson and Baytown; Sheri Morgan, Hallsville; Cathy Cain, Marshall and Leigh Ann Dixon, Nacogdoches; who have all made unique contributions to the profession and led the way for young women that aspire to careers in teaching band students.

There was an explosion of music that was available to program. New original band music, much of it written for the educational market, was being published. Also, there were more major composers that were experimenting with new music for winds. Recordings like the Fennell/Eastman Wind Ensemble series and albums like "Sunday in Spain" could be found in many band halls. Turntables with large speakers were more common, and even reel to reel tape recorders were beginning to be available. Along with the well attended "New Music" sessions at TBA, this led to much more expanded and adventuresome programming. Bands in East Texas that used marches on the field

also started performing much more difficult marches like “Joyce’s 71st” “Invictus” and “Quality Plus.”

The sixties witnessed an increase in interest in the TMEA Honor Band selection. The first Honor Band competition was in 1959, when two bands were selected. In the sixties, more classifications were included in the process, and competition became intense.

The first East Texas TMEA State Honor Band was the WHITE OAK HS Band, directed by Neil Grant, which was selected in 1967. Subsequent State Honor Bands from the area include JUDSON MS, James Snowden (1971 – CC); WOODVILLE HS, Barry Johnson (1981 – AAA); JACKSONVILLE HS, Bob Parsons (1986 – AAAA); VAN HS, Kenneth Griffin (1987 – AAA); LITTLE CYPRESS-MAURICEVILLE HS, Nelson Nolden (1990 – AAAA); WINONA HS, Bobby Overall (1990 – AA); SPRING HILL MS, Scott Deppe (1993 – C); WARREN HS, Don Stockton (1994 – AA); NEW BOSTON HS, James Coffman (1997 – AAA); CLEVELAND HS, Jonathan Kelly (2001 – AAA); DEKALB HS, Harold Raney (2002 – AA); CARLISLE HS, Scott Rhame (2002 & ‘06 – A); CANTON HS, Rob Toups (2003 – AAA); NEW BOSTON MS, Charlie Melton (2003 & ‘07 – C); COOPER HS, Jeff Bradford (2004 – AA); OVERTON HS, Glenn Wells (2004 – A); LINDALE HS, Steven Moore (2007 – AAA); QUEEN CITY HS, Chris Brannan (2008 – AA); and UNION GROVE JH, Aaron Handorf (2009 – C).

During this period the UT Music Department in Austin established the first of several ‘State’ contests that were eventually officially included in the UIL Music Plan. *“The Southwestern Music Contests and Texas State Solo-Ensemble Contest, an Approved: State Final Solo-Ensemble Contest”* opened the door for the concept of State UIL Music Contests. Originally both Texas and out-of-state students could enter this event, but later it became the TSSEC for students that qualified at Region UIL S&E Contests.

Later, in 1979, the Area/State Marching Contests was established and it followed much the same sequence as it developed into what it is today. Bands from East Texas that have won their class at the State Marching Contest include OVERTON HS, Glenn Wells (2001 – A) [*the only 6 to 5 band to be designated as a ‘State Champion’ in the thirty year history of the Contest*]; CANTON HS, Rob Toups (2002-04-06 – AAA); and QUEEN CITY HS, Chris Brannan (2007 – AA).



Change was a constant factor in East Texas bands during the nineteen-sixties. Campuses and faculties began to reflect the diversity of their communities. Band competition stressed a new emphasis on determining the best in addition to acknowledging the superior. In many ways the State became smaller with the regional distinctions blurred. Signs of looming polarization within the band fraternity could be seen. Although this decade was pre ATSSB, NAMMB, Area and State, the fault lines between rural and urban interests were forming. This was reflected in many ways across the State. Texas was changing, and this change was evident in the public schools and their band programs. Through it all, the bands of East Texas prospered; communities remained proud and committed to the local band. Directors continued the tradition of being competitors, but more, importantly, respected colleagues and personal friends.

NOTES

The following list of band directors (listed in chronological order by birth) had a major impact on the early development of bands in the East Texas area. The abbreviated biographical sketch that follows (except for Ward Brandstetter) was taken from the Phi Beta Mu band director "Hall of Fame" records.

You may go to <http://office.tmea.org/PBM/pbmhalloffame.php> and read their full bio's. Most all of these men were instrumental in making the transition from the early "community bands" to the high school bands of today.

Waymon Bullock

RAOUL "RALPH" DHOSSCHE

1896 - 1971

Raoul Albert Emil Dhossche, known by most as "Ralph" was born in Nantes, France, on December 16, 1896, but spent most of his next ten years in Ghent, Belgium. Both parents were accomplished musicians with the San Carlo, Paris and Metropolitan Opera companies. A graduate of the Royal Conservatory of Belgium, Mr. Dhossche was a student of the internationally known flutist, August Strawn. Additionally, he studied in Paris at the Conservatory of Music.

Mr. Dhossche traveled with his parents between Belgium, France and New York during opera seasons until 1907 when his father's failing health required his return to Belgium. Upon his parents' insistence, Ralph remained in New York to pursue his musical career. He was never to see his parents again. During his tenure with the Metropolitan, he accompanied great artists such as Caruso. He also played with musical organizations in New York, Washington, D.C. and New Jersey. He traveled to California where he worked in silent movies with all the major stars of the time. He played with bands along the coast in California and was an organizer of a symphony for Hollywood productions. He also played with the Los Angeles Philharmonic.

Returning to New Jersey, Mr. Dhossche joined the Army 12th Cavalry. He was sent to the Mexican border with General Pershing the day after the raid by Pancho Villa's men in New Mexico. During World War I, he was promoted to Master Sergeant and became band leader of the 12th Cavalry Band which he directed for seven years. It was during this time that he had the pleasure of playing for John Philip Sousa and met Frank Goldman, Ignace Paderewski, Taylor Branson, Herbert Clark and Fritz Kreisler.

After discharge from the service, Mr. Dhossche returned to El Paso, Texas, and joined the Theatre Orchestra, the Civic Band and the Symphony. He married Lillian Parker of El Paso, also an accomplished pianist, who would serve as his accompanist over a span of many years. His first teaching assignment was in Del Rio, Texas. He opened many doors to the cultural world in that city and organized a municipal band in addition to his teaching responsibilities.

In 1925, he was recruited to Beaumont, Texas, to organize and direct the Magnolia Petroleum Oil Company Refinery Band. The Magnolia Band became known as the best refinery band in the nation. Under his direction, the Magnolia Symphony Orchestra was organized and as a sideline, he directed the Beaumont High School Band. When the Refinery Band was disbanded due to the Depression, he went to the city school system as a full-time employee and assumed direction of the high school band and the high school orchestra as well as local junior high organizations. During his tenure as band director, the Royal Purple Band became the states' Champion Band eight years in a row and won first place in the Texas Federation of Music Clubs contest.

WARD BRANDSTETTER

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Directed the famous Union Pacific Railroad Band in Palestine and organized and developed the first band program at Palestine High School. Mr. Brandstetter served as President of TMEA from 1938-1940.

ROY BEN WALLACE

1901 - 1970

Although not much is known about his childhood, many students and colleagues will never forget how Roy Ben Wallace touched their lives.

Roy was born in 1901 to Ben C. and May McCoy Wallace. He was raised in the small town of Coolidge, just west of Mexia, Texas. He learned to play the clarinet well enough to major in music in college. He first attended Texas Christian University but later transferred to Baylor University, where he received his bachelor's degree in 1925. Later, he did graduate work at Stephen F. Austin University and Sam Houston University and earned a permanent special certificate in instrumental music.

He began his teaching career in the small East Texas town of Elkhart in 1932 and taught there until 1934. He then taught at Norwood Elementary School from 1934 to 1935. In 1936, he became band director at Reagan Junior High School in Palestine, Texas, where he taught for the next six years. The high school band director in Palestine was Verne Adams; Roy and Verne are credited with developing the award-winning musical and marching skills of the Palestine band program.

Sometime during this period, Roy and Verne developed a movement known as the "Minstrel Turn." This complicated maneuver allows a forward marching block band to execute a right column movement within the confines of a forward marching block, by executing a right flank and marching in between members of an oncoming file, passing through at a one step interval. As the maneuver develops, a perfect block will emerge at a right angle to the block marching forward, with the only change being the reversing of the right and left guides.

Because of the maneuvering innovations made with the Palestine High School Band and his use of the clean military "6 to 5" marching style, Verne Adams was named commander of the famous Aggie marching band of Texas A & M University in 1941 and promoted to the rank of "Colonel."

Roy was then chosen to take Col. Adams' place as band director at Palestine High School. His bands won numerous awards through the years, including the Sweepstakes Award 14 of 16 years while he was director of the Palestine Wildcat Band. In 1941, the band participated in a National School Marching Competition and Festival in Waco, Texas sponsored by the Region Six National School Band, Orchestra and Vocal Association. They received top honors.

CARL DEAN SHANK, SR.

1905 - 1979

Dean Shank was born Carl Dean Shank on June 22, 1906, in Winona, Texas. He was the oldest of three brothers.

In 1915, an accident occurred which was to change permanently Dean's life. While riding a very tall "two-wheeler" bike, Dean fell and had a compound fracture of his right arm. Subsequent medical help was not the best, and the arm was set too tightly which resulted in a severe case of gangrene. In order to save Dean's life, the right arm had to be amputated just below the shoulder.

Dean's father was determined to turn this tragedy into victory for his son, so he set about finding ways for Dean to accomplish many tasks that normally were reserved for people with the full use of both arms. Dean took private piano lessons from a local music teacher who transcribed piano music for both hands into one-handed versions.

From the piano, he graduated to the cornet. Since there was no band at Winona at that time, he took lessons from Doe Wilt at Tyler College. Just after graduating from high school, Dean joined the pit orchestra of the then-renowned Palace Theater Orchestra in Dallas. Unfortunately another accident limited his trumpet playing career when he was pushed head first into the shallow water area of a Dallas swimming pool severely cutting his upper lip. Even after the lip healed, his trumpet technique never completely returned due to some permanent muscular damage.

Around 1922, twenty year old Shank, with only a high school diploma and a few college credits, began his first professional job as the band director of Rusk College which was one of the early colleges founded by the Baptist Church. As a young man, Shank most admired Everett McCrackin, the band director at Baylor University, where Shank had attended some classes. Another inspiration for him was Ward Brandstetter, the band director of a dynamite public school band program in Palestine.

At this time, Trinity University was located in Waxahachie, Texas, and Dean enrolled in some classes there and eventually became director of the Waxahachie High School Band. In a few short years, he brought the band membership from near zero to an awesome 120 members which was an unheard of size for a public school band in the early 1930's. Under his leadership, this band became renowned for repeatedly taking top honors in regional and state competitions. He guided the Waxahachie band program to the National Championship in the mid 1930's and became personally recognized for his own teaching ability and musicality.

LEONARD HARRIS BUCKNER

1905 - 1998

Leonard Harris "L. H." Buckner was born September 18, 1905, in Pine Hill, Texas, a small farming community fourteen miles east of Henderson. His parents, James Andrew Buckner and Elizabeth Harris Buckner, were a young farming/ranching couple. L. H. grew up on the farm and attended the Pine Hill schools for most of his public school years.

It was there that Mr. Buckner began his musical education, not in regular band classes in school, for there were none, but in after-school and night meetings of 14 or 15 young students. This class was taught by a local couple, Mr. and Mrs. Homer Duran, who happened to be ex-circus musicians. This small group would meet one or two times a week to receive instruction. L. H. started out playing the trumpet, but later changed to trombone.

Mr. Buckner has a distinction not held by many people: he graduated from high school three times. The first was from the tenth grade, which was the highest grade taught at that time. The summer after graduation, the principal, who also was the basketball coach, contacted L. H. and informed him that he had just received notice that Pine Hill schools would add the eleventh grade to the curriculum, and he invited L. H. to return to school, especially if he would play basketball again. L. H. did return, and that spring graduated from high school again. But alas, that summer Texas decided to extend public school education through the twelfth grade to schools which could qualify. Pine Hill did not qualify, so L. H. decided to attend Henderson High School in hopes of finally completing his high school career. He graduated for the third time from Henderson High School in the spring of 1925.

In the fall of 1925, he enrolled in college at Stephen F. Austin State Teacher's College in Nacogdoches and played in J. T. Cox's first SFA band. While at SFA, he earned a Bachelor of Science degree with double majors in Music and

Geography and achieved minors in both English and History. He continued his post graduate musical education by attending summer sessions at Cincinnati Conservatory of Music and Northwestern University where he studied with such notables as Karl King, Frank Simon and Percy Grainger.

Mr. Buckner's first teaching job was in the small nine teacher school of Laneville, Texas, where his teaching assignments included English, arithmetic, geography and history. By meeting one night a week, he started a band there which was not affiliated with the school. The band was comprised of a few adults and students from Laneville, Cushing and Douglas communities. After three years of teaching in Laneville, he accepted a position in the twelve teacher school of Minden where his teaching assignments included arithmetic, history and Civics as well as music. After teaching there for four years, he applied for a position in the Carlisle school district where he was employed primarily to start a band program.

The Carlisle schools, in the bustling oil field community of Price, had forty-two teachers on their school staff and enough oil field money to finance a good band program. Even today Carlisle boasts being one of the few schools in the state of Texas which still has active oil wells pumping on their campus. Mr. Buckner built that program and Carlisle prided itself as having one of the finest and largest small school bands in the east Texas area.

COL. E. VERGNE ADAMS

1907 - 1982

Col. E. Vergne Adams, best known as director of the famed Texas A & M Aggie Band, was born in Bryan, Texas on September 1, 1907.

After graduation from A & M College in 1929, he began his career in teaching at Humble, Texas where he organized their first band program and also taught English.

The next year, he organized the Nederland bands, moving later to Donna in 1933. He also started the first band program at Bryan High School in 1934 and taught there through 1940. He moved to Palestine in 1940.

He served as Secretary of the Southern Division of the Texas Band Teachers Association in 1933 and '34. He was Vice-President of TMEA during his tenure at Bryan and later served as Vice-President of TBA.

His teaching career was interrupted by World War II (1942-46). Col. Adams served in the army on active duty as an officer in the U. S. Army Chemical Corps in the Pacific.

He returned to Bryan and A & M College in 1946 as the Colonel of the Aggie Band. His bands at A & M were imitated but never matched.

Col. Adams retired in 1973 and was later honored by A & M by naming the band rehearsal facility the "E. V. Adams Band Building". He died September 21, 1982.

JACK H. MAHAN

1911 - ?

A man of integrity, a man to be respected. This is the legacy left to the world of music education by Jack Mahan. He was born in Fort Worth, Texas, on August 10, 1911. In 1936 he married the lovely Florence Elizabeth Fender.

It was 1925 when he joined the band to study the bass horn. After graduating from Central High School in Fort Worth, Mahan entered NTAC and rose to the position of Band Commander under the guidance of Earl D. Irons. After post graduate work as a cadet major at NTAC, he began his teaching career as a municipal band director at Farmersville, Texas. While playing professionally in the Earl Brehrends Orchestra, he taught in the Dallas schools in 1934-36.

Mahan first rose to national prominence as director of the Union Grove High School band from 1936 to 1941. During this time he did special study at the Chicago Conservatory and received his B.S degree in music from Texas Wesleyan College. After a period of teaching in Borger and Spring Hill, he enlisted in the Air Force and spent considerable time abroad, primarily in Japan, while director of the 361st AAF Band He later commanded the 416th Army Reserve Band and retired as a Warrant Officer.

Mahan was the director of bands at Texarkana, Texas, High School from 1946 to 1952.

PAUL STROUD

1911- ????

Paul Stroud was born September 18, 1911 in Henderson, Texas, and was also raised there. Following his graduation from Allen Academy, he studied trumpet privately in Natchitoches, Louisiana then returned to the booming east Texas oil fields of the early 1930's. Acquiring other musicians through Billboard Magazine, he organized and led a dance band that performed in hotels and dance clubs throughout the oil field area. In 1933, before the existence of school bands, Paul began teaching an organized class of 40 students from the Henderson area each paying \$6.00 a month for lessons. His successful "Private Music School" soon ended as students became unable to continue paying the fee. He then returned to professional playing, and while performing with the Garth Green Band, Paul met J.T. Cox, then band director at Stephen F. Austin State College in Nacogdoches, Texas. Cox encouraged Paul to enroll in school at Stephen F. Austin, and provided much assistance and guidance as Stroud began his Bachelor's degree program. At the same

time, Paul began teaching at Rocky Mount School near Overton, Texas, where his bands won outstanding ratings in regional and state competitions. In 1943, Paul began teaching at Spring Hill School near Longview. During his 7 years there, the band won many Sweepstakes awards. In 1955, Paul was one of the first band directors of the area to specialize in junior high school band work. During 10 years at Lufkin Junior High, the band won 10 consecutive U.I.L. Sweepstakes awards. In 1961 Paul returned to the Longview area and taught at junior high schools in Longview I.S.D. for 2 years, and in Pine Tree I.S.D. until his retirement in 1977.

ALTO TATUM

1912 - ????

Alto Tatum was born February 19, 1912 in Timpson, Texas. When he was a young boy, the family moved to Ft. Worth where he was educated. He also began studying cornet with a violinist by the name of Medsker. Most of his early playing was in a R.O.T.C. band. He graduated from Texas Christian University with a Bachelor and Master's degree in History and Philosophy. He played in the band and orchestra at T.C.U. and upon graduation became a trumpet player in the Ft. Worth Symphony Orchestra.

His band directing career began in 1934, when he organized one of the first bands in east Texas at East Mountain High School in Upshur County near Gilmer and Gladewater. He moved to the oil field boom town of Gladewater in 1937, where he developed one of the best school band programs in the state. His Gladewater High School Band received national recognition and was for years considered to be "East Texas' Finest."

ARNOLD FRANKLIN WHEDBEE

1913 - 1991

Arnold Franklin Whedbee was born in Wichita, Kansas, on November 8, 1913. His education was in the Wichita public schools, the University of Wichita, and Colorado State College of Education where he received a Master of Arts in Music in 1940.

Prior to military service in World War II, he taught band and orchestra in Gypsum, Kansas; Council Grove, Kansas; and Abilene, Kansas. Mr. Whedbee was a versatile musician not only on band instruments, but was a proficient string player on viola and string bass. His major band instruments were baritone and tuba.

During the war, he saw duty in the Pacific theatre as a Pharmacist's Mate 1st Class on a U.S. Navy submarine. Following discharge from the service, he accepted a brief teaching stint in Ennis, Texas, prior to moving to Beaumont in 1946 where he remained for thirty-six years.

NORMAN WHITE

1917 - ????

Norman White was born in Chelsea, Oklahoma on January 27, 1917. He received his education in the Bristow public schools in Oklahoma and then obtained his B.A. Degree from Northeastern Oklahoma University in Tahlequah. He began his teaching career in September of 1939 at Frankston, Texas. The following year, he began a stint as band director at Pine Tree High School in Longview, which lasted until 1943 when "Uncle Sam" called. From 1943 until 1945, he performed with Army bands and, upon returning from the service, he taught a year in Union Grove before returning to Northeastern University in Tahlequah for three years. He later taught in the East Texas towns of Hooks and Lufkin.

ROY SWICEGOOD

1918 - 1987

Roy Swicegood was born in October, 1918 in Fayetteville, Arkansas. He graduated from Okmulgee High School in 1936 where his accomplishments included winning first place in district and state on flute in 1933, and first and third in the state on oboe in 1934. Roy attended Tulsa University, University of Oklahoma, and graduated with a B.A. degree from East Central State Teachers College at Ada, Oklahoma, January, 1941. During the war he served two years in the Air Corps after having taught at Jal, New Mexico. It was during this time he received 18 months of radio and dance orchestra experience.

Roy directed bands at Okmulgee Junior College, Beggs, Oklahoma, Gaston High School, and served as assistant director of the East Central State College Band until 1945 when he became director of the White Oak High School Band, which had only 13 members when he arrived there. The band eventually included 557 of the student body. During the tenure of Roy at White Oak High School, the band was acclaimed throughout the United States and was literally showered with trophies and honors.