

# **PC's Most Magical Musical Journey**

as compiled for the

**PHI BETA MU HALL OF FAME**

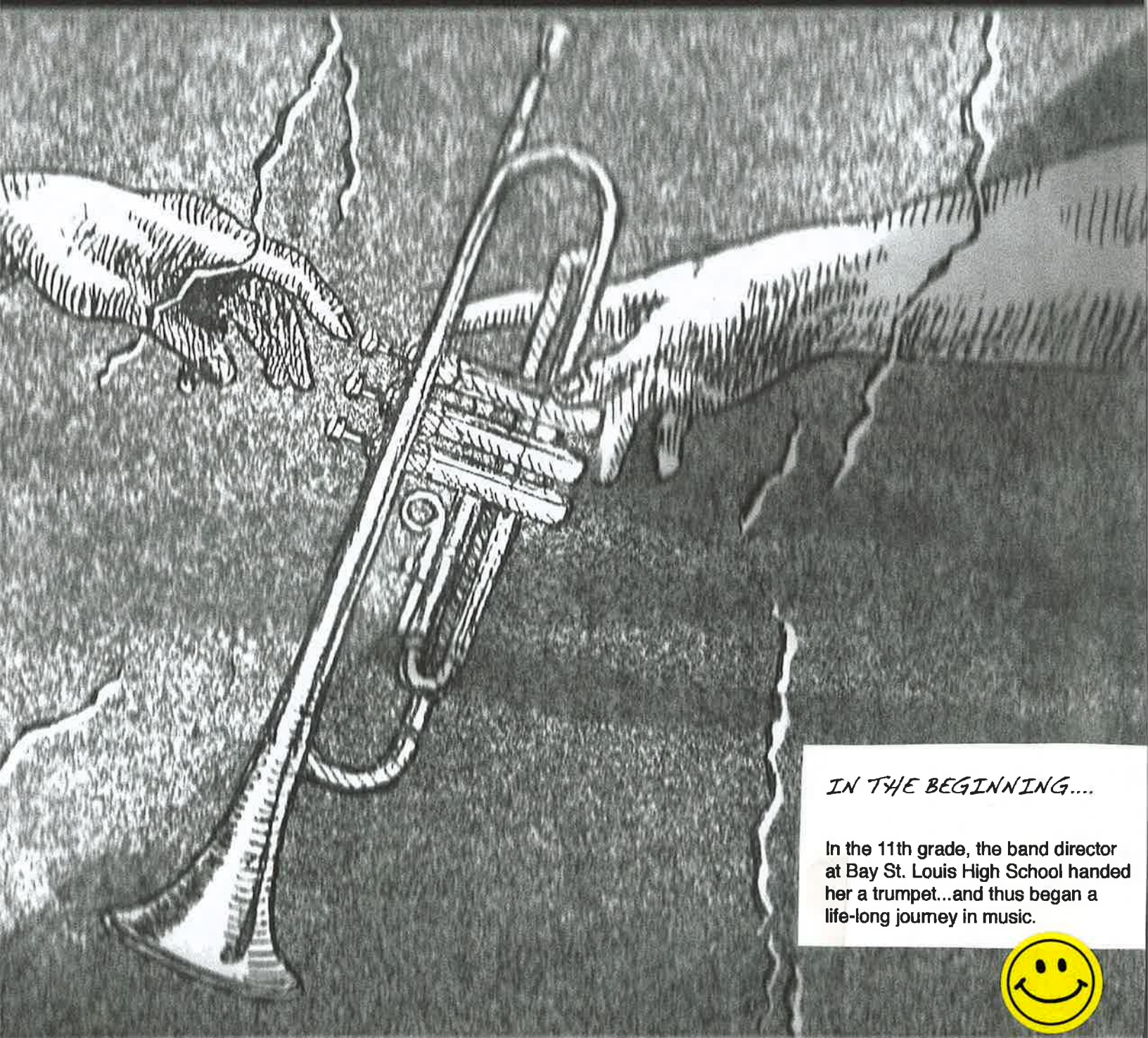
**26 JULY, 2011**



*The most important thing I have learned over the years  
is the difference between taking one's work seriously,  
and taking one's self seriously.  
The first is imperative....the second disastrous!*

Margaret Fontey





*IN THE BEGINNING....*

In the 11th grade, the band director at Bay St. Louis High School handed her a trumpet...and thus began a life-long journey in music.



## **The Early Years:**

### **Purvis High School, Purvis, Mississippi**

**{1966-7 \* 1967-8}**

In the fall of 1966, I began student teaching at a small high school near the University of Southern Mississippi. After only two weeks, the long-time band director suffered a heart attack (not my fault!) and decided to retire. His exact words: "I'm not going to die on that {expletive deleted} marching field."

I served as temporary substitute while a search for a new band director was underway. However, the band program was so weak, no one would take the job. After two weeks, I became an "instant band director," with a salary of \$4,500 per year!

I taught 6-12 band, and managed to stay just a bit ahead of my students. There were 48 students in the high school band. Instrumentation included an Eb tuba, a valve trombone, 4 bell lyres and a percussion section comprised of problem students who were assigned to band to "take out their frustrations on the drum."

The band had experienced little success at contests; usually making 2nd or 3rd divisions. When a very determined group of 48 high school musicians earned the first "Sweepstakes" in the history of the school, the Police Chief and town fire truck greeted the band upon return from State Contest to lead an impromptu parade through the one main street in town... an unforgettable moment. There's something quite special about teaching in a small town.....and thus began my voyage of musical discovery.





**FIRST (!)**

## CONTRACT OF EMPLOYMENT

WHEREAS, the undersigned Paul Crider has been duly selected and approved in the manner provided in Chapter 20, laws of 1953, for the position of \_\_\_\_\_

Band Director

Supt., Principal or Teacher

of the Furris Attendance Center

School of the Lamar County School District for the scholastic years of 1967-1968; and

WHEREAS, this person is required by said Chapter 20, Laws of 1953, to enter into a contract with said school district evidencing the terms, conditions and provisions of said employment; now

THEREFORE, for the mutual considerations hereinafter expressed, it is hereby agreed and stipulated as follows:

1. That said person is hereby of the school term being 10

So you think you are underpaid now?!

bove for the said scholastic years, the length

2. That the said person here duties as are required by law or by duties in said position in a satisfactory manner and in accordance with the policies, rules, and regulations of the State Board of Education, County Board of Education and/or the board of trustees of said school district.

ent and obligates himself to perform such the said school district, and to perform his

3. That the total annual salary to be paid to said person for said services for each scholastic year shall be \$4500.00, composed of whatever amount said employee is entitled to from the minimum education program fund, the balance to be paid from the maintenance fund or other local funds of the said school district. ~~Plus any increment that may come from the State or County.~~

Said salary shall be paid in 10 installments of \$450.00 each, with the first such payment to be made on the last day of the month in which the school opens or the last day of the scholastic month, whichever is applicable, and the remaining payments to be made on the last day of each month (or last day of scholastic month, whichever is applicable) thereafter until all such payments have been made.

4. In all respects, this contract shall be subject to all of the applicable provisions of Chapter 20, Laws of 1953, and any other applicable statute, and such provisions this contract by express reference thereto.

Witness our signatures this the 13<sup>th</sup> day of Feb

MISS PAULA A. CRIDER  
B. Music Education  
U. of Southern Mississippi  
Band

Note: This form may be used by separate school district superintendents by drawing a line through "County" of Education" under their signatures.

### PERSONAL DATA INFORMATION

Social Security Number [REDACTED]; Sex 7

Certificate Number(s) \_\_\_\_\_  
(Superintendent take information from certificate(s))

Class and Type of Certificate(s) \_\_\_\_\_

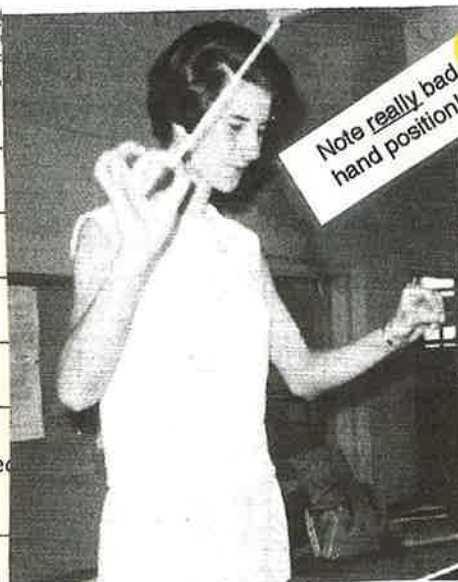
Validity period of Certificate(s) \_\_\_\_\_

Prior teaching Experience \_\_\_\_\_

Last teaching Experience at \_\_\_\_\_ Date of last teaching \_\_\_\_\_  
(Name of school district)

Former occupation, if not teaching \_\_\_\_\_

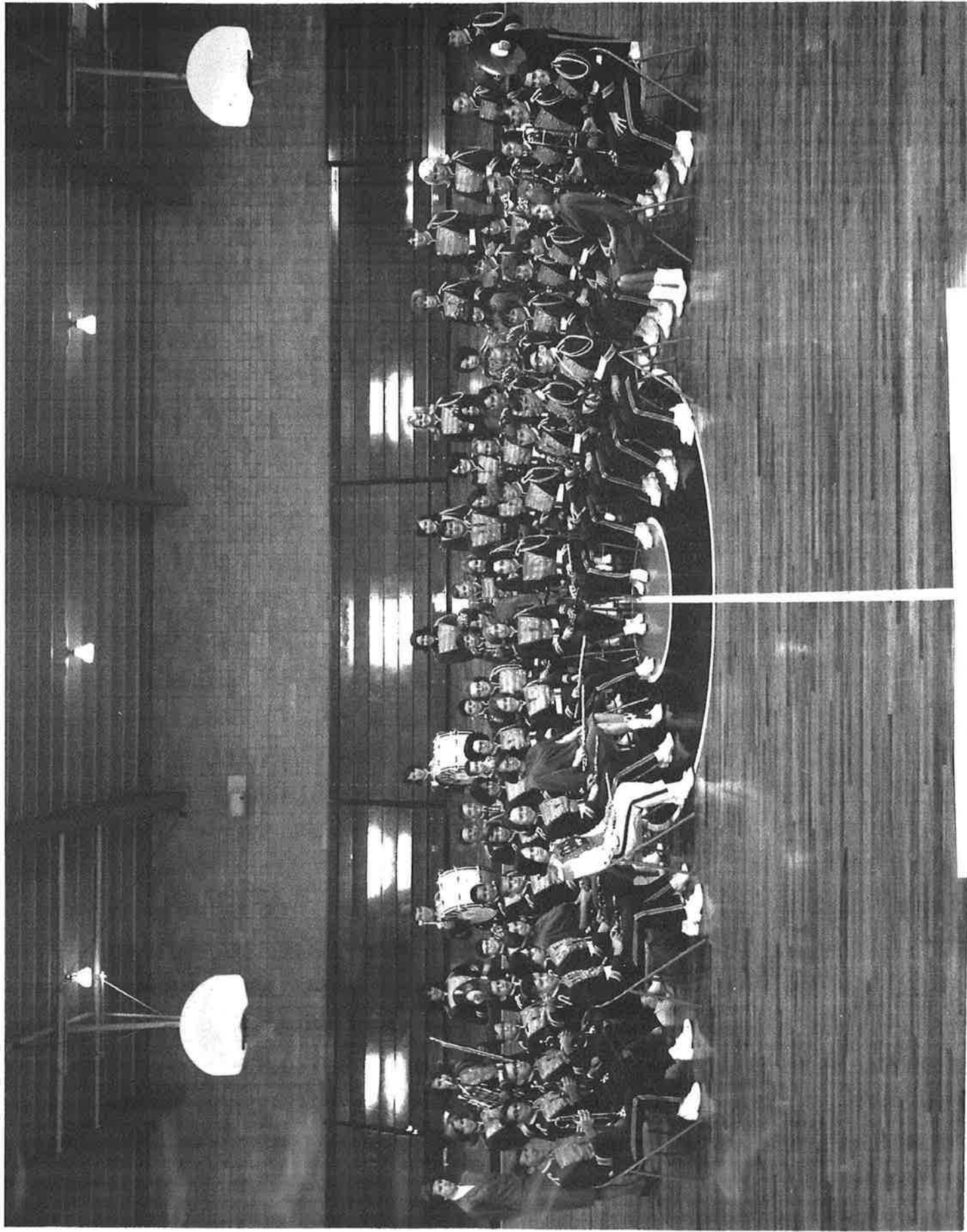
College where degree received University of Southern Miss, B.



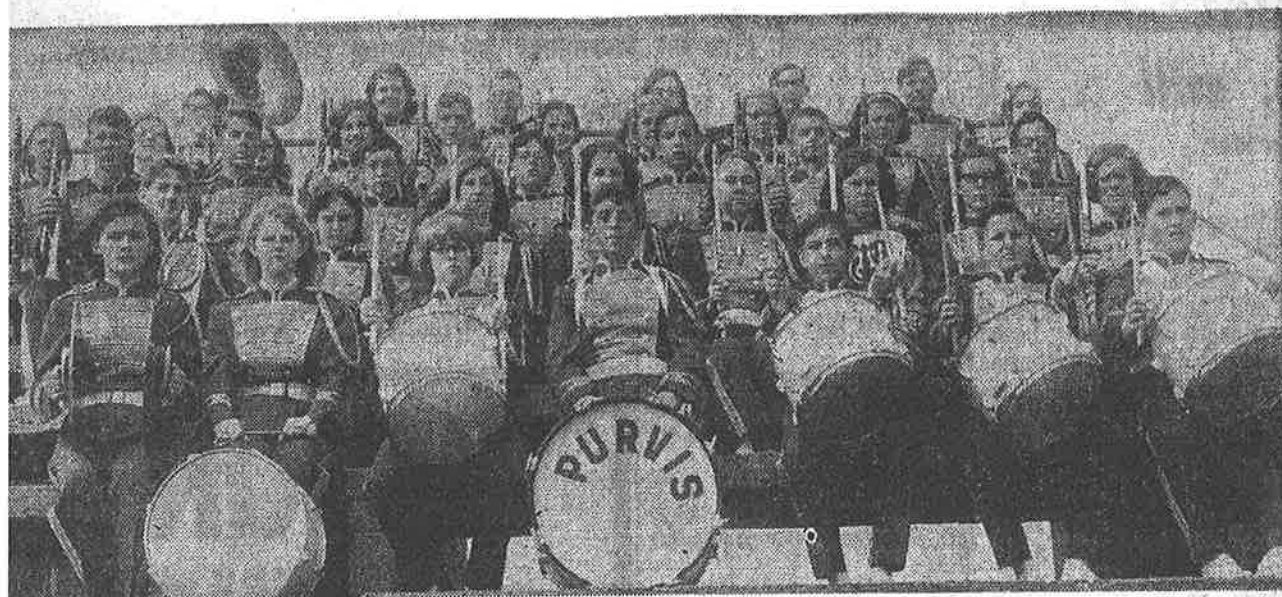
Note really bad hand position! P.O.







First teaching job: Purvis High School, Purvis, Mississippi. 1967, 1968.



The all-superior Purvis High School Band

## Purvis High Band is all-superior for first time

**PURVIS** — The Purvis High School Band has made a clean sweep of superior ratings in concert, sight reading, marching and inspection, receiving all-superior ratings at the state festival last week in Jackson. It was the first time in the history of students in grades 8-10,

said Miss Paula Crider, director. "This makes me doubly proud of the accomplishments of this young and spirited group."

Edwin Alexander, son of Mr. and Mrs. Ed Alexander, received a superior rating for the third consecutive year as student conductor. Edwin is a sophomore in high school and has been named a member of the 1968 Lions' All-State Band. He studies bassoon under Dr. William Gower at the University of Southern Mississippi.

For the past two years, Edwin has received a superior in state solo and ensemble com-

petition. Upon graduation from high school, he plans to enter college and major in music.

Becky Jenkins, daughter of Mr. and Mrs. Paul Jenkins, received an excellent rating as drum major, after earning superiors the previous two years. Now a senior, she represented the band at State Band Clinic her freshman year. She has been the first chair flute player in the band for the past five years.

Becky plans to enter the University of Southern Mississippi in the fall and major in business education.



## Purvis High School Marching Band Attains First All Superior Rating

For the first time in the history of Purvis High School, PHS Band members proudly returned home from State Band Contest with straight superior ratings. Over 200 bands participate in this contest each year, but only 14 earned the distinction of being rated superior.

Concert, Sight-reading, and marching by the Contest Judges. Band director Miss Paula Crider attributes this year's success to many long hours of determined effort and diligent practice on the part of each band member. A spirit of co-operation and a desire for improvement began in the week of rigorous training at the August Band Camp, and this organizational pride has characterized the many long hours of Tuesday and Thursday night rehearsals as well as the daily sectionals conducted after school hours.

Individual attention to detail on the part of director and students is a major factor in the rapid improvement made by band members this year. Each student receives a half-hour private lesson by the director per week in which he is required to perform certain playing requirements established for the band each six weeks. In addition to this, careful attention is paid to individual marching style by student drill leaders who are in charge of their section's improvement.

Edwin Alexander, son of Mr. and Mrs. Ed Alexander, received superior rating for the third consecutive year as Student Conductor. Edwin is a sophomore in school and a mixture of the

1968 Lions Band. He studies bassoon under Dr. William Gower at the University of Southern Mississippi. For the past two years he has received an I at State Solo and Ensemble, and has attended the Mississippi State Band Clinic for the last three years. Upon graduation from high school, he plans to enter college and major in music.

Becky Jenkins, daughter of Mr. and Mrs. Paul Jenkins, received an Excellent rating as Drum Major. For the past two years, Becky has received a Superior rating as Drum Major. She represented the band at State Band Clinic her freshman year. She has been the first chair flute player in the band for the last five years. Becky is a senior, plans to attend the University of Southern Mississippi in the fall and begin her major in business education.

The Purvis Band Parent's Auxiliary has been a key factor in increased band support. Operating a concession booth at all home football games, the band parents utilize profits made to purchase instruments and equipment for the band. This year a concert snare drum and piccolo were given to the band. The Band Parents' also plan to honor the band with a celebration dance at the country club after their spring concert on May 3.

The PHS band has two Lion's Band members. Ann Johnston, oboe, traveled to Chicago with the band last summer, and Edwin Alexander, bassoon, won the honor of being chosen to participate in

the 1968 Lion's Band.

The PHS Band is a young band. The bulk of its membership is composed of grades 8-10. The director, Miss Paula Crider, is doubly proud of the accomplishments of this young and spirited group.

# Woman Band Director Finds Work Rewarding

PURVIS — Women band directors, like men piano teachers, are uncommon, but one of the 15 bands to ring up "straight ones"—superior ratings in concert, sight reading and marching—at the recent Mississippi High School band festival is directed by a woman.

The director, Miss Paula Crider, is in her second year as a band director at Purvis where she joined the faculty following her graduation from the University of Southern Mississippi.

Why did she enter a profession usually associated with men.

"Well, I suppose a love for music and teaching was predominant," she said.

"I was a student of Bill Moody's at Southern and he encouraged me to go into band directing," she added. Moody is now band director at the University of Texas.

She has found that she likes the work even more than she thought she would.

"It's very rewarding," she said, "especially when a band has achieved what mine has this year."

I have a group of very happy students," she commented. "They almost killed themselves when they read the ratings out the other night. We have some awfully proud band members now."

It was the first time a Purvis band had received all superior ratings, the director said. Last Year the band made a three-two-one good (excellent superior).

The 48-piece band will be seen again by the home folks May 3 when the spring concert is scheduled.

Asked what she thought contributed most to the success of the band this year, Miss Crider said she thinks it's the "overall band attitude."

it's a little bit easier," Miss Crider continued. "I have never had any discipline problems.

The students cooperate. They're just a real bright group of kids."

She has an unusually young band. Only five members graduate, and the bulk of them are in the eighth or ninth grades.

## HIGH RATINGS

High individual ratings were

"The determining factor in building a superior band is a mental attitude," she said, translating "mental attitude" into "a desire to work."

A pre-school band camp at Gulfshores seemed to generate the spirit and enthusiasm which lifted the band to its new heights this year.

The band members financed their own trip, although there also was help from the band parents auxiliary. The auxiliary operated a concessions stand during the football session and has contributed its proceeds to buying instruments—this year a concert snare drum and piccolo—also supplies needed by the band. The auxiliary also has given parties for the band members.

She doesn't think a woman has any handicaps as a band director—"unless there is preconceived prejudice on the part of administrators, and I haven't run into that here."

"As a matter of fact, I think

won by two band members, Edwin Alexander receiving a superior rating as a student conductor, and Becky Jenkins receiving an excellent rating as drum major.

Miss Crider, a graduate of Bay St. Louis High School, played the flute in the USM symphonic, marching and concert bands.

She was a classmate of two other women directors, Miss Rubye Del Harden of Okolona and Miss Karen Williams of Poplarville.

Other female high school band directors are Mrs. Edyth McArthur of Clara, Miss Annette Inmon of East Tallahatchie (Charleston), Miss Gwendolyn Woods of Northeast Lauderdale, Miss Pamela Cook of Northwest Jones, Mrs. Mary Aycock of North Forrest, Sister Mary Augustine Miller of Sacred Heart, Mrs. Bobbie Gibson of Southeast Lauderdale, Mrs. Judy R. Matthews of Vancleave and Miss Janie Hammond of Water Valley.

A few high school and junior

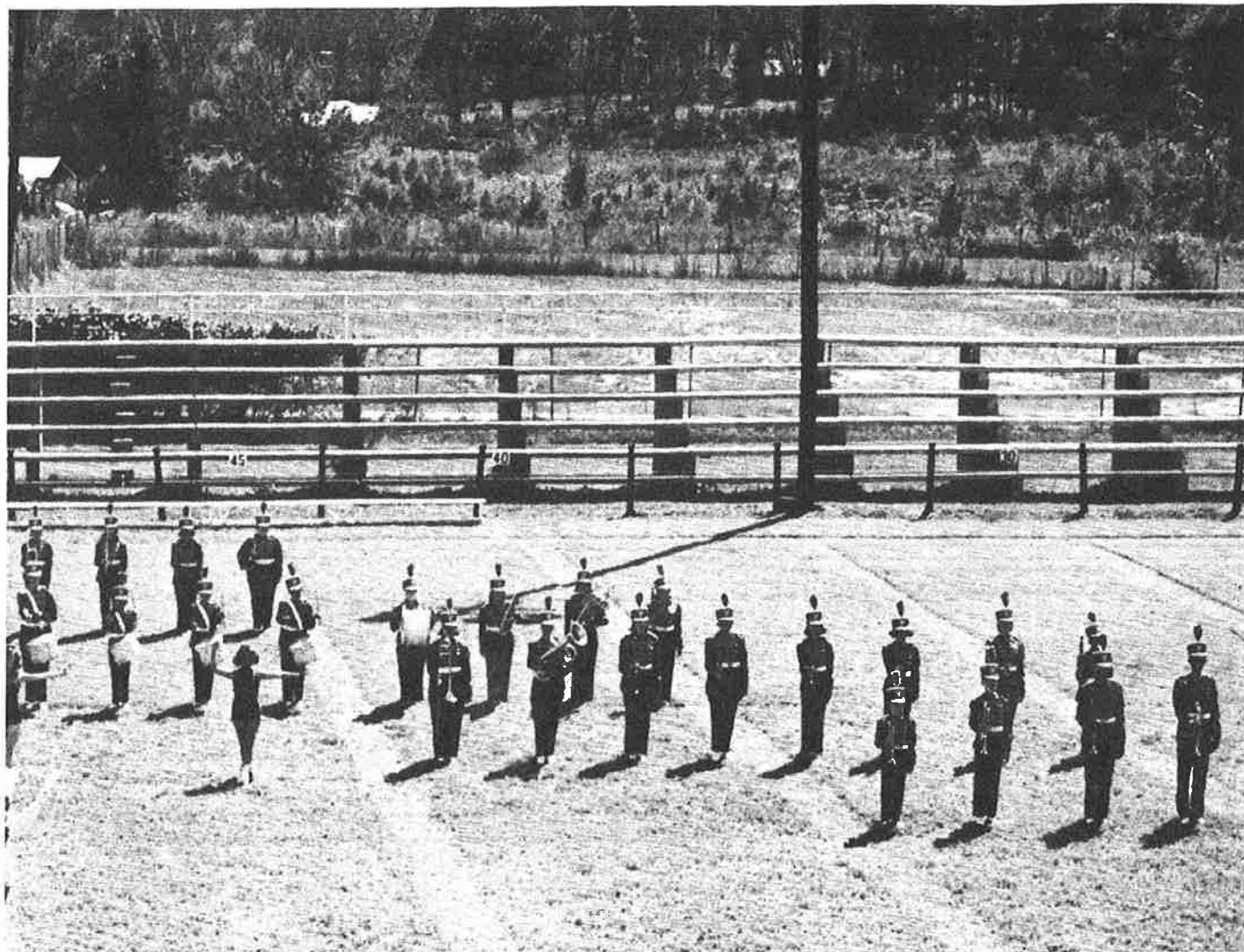
high directors are wives of directors, although there is a tendency for the women directors to leave the profession when they get married.

As for Miss Crider, she plans to continue band directing and work on her master's degree in music at the University of Texas.

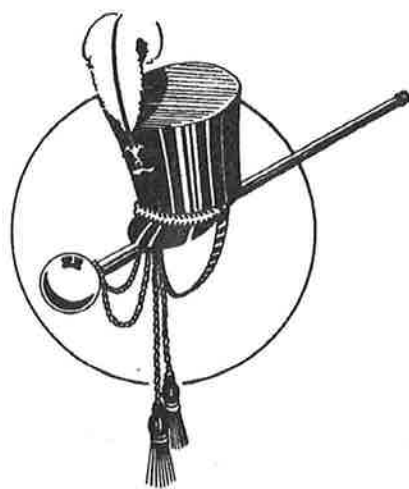
And being a small minority in this field is an asset, not a handicap.

"It's very nice," she said of the fact that she is a member of a greatly outnumbered group. "There're quite a few unmarried male band directors."





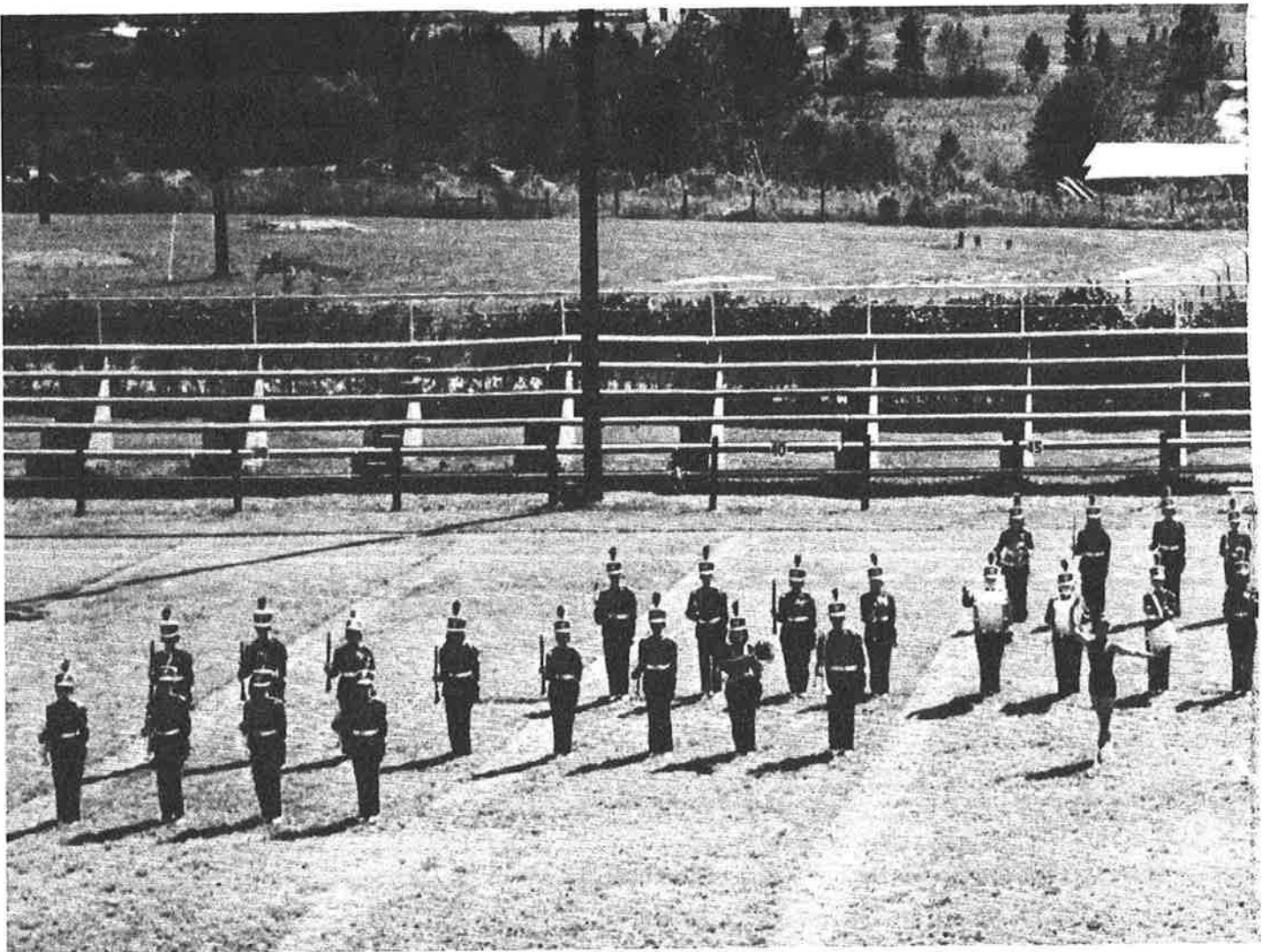
*We've Got Spirit!*



*Miss  
Paula  
Crider*

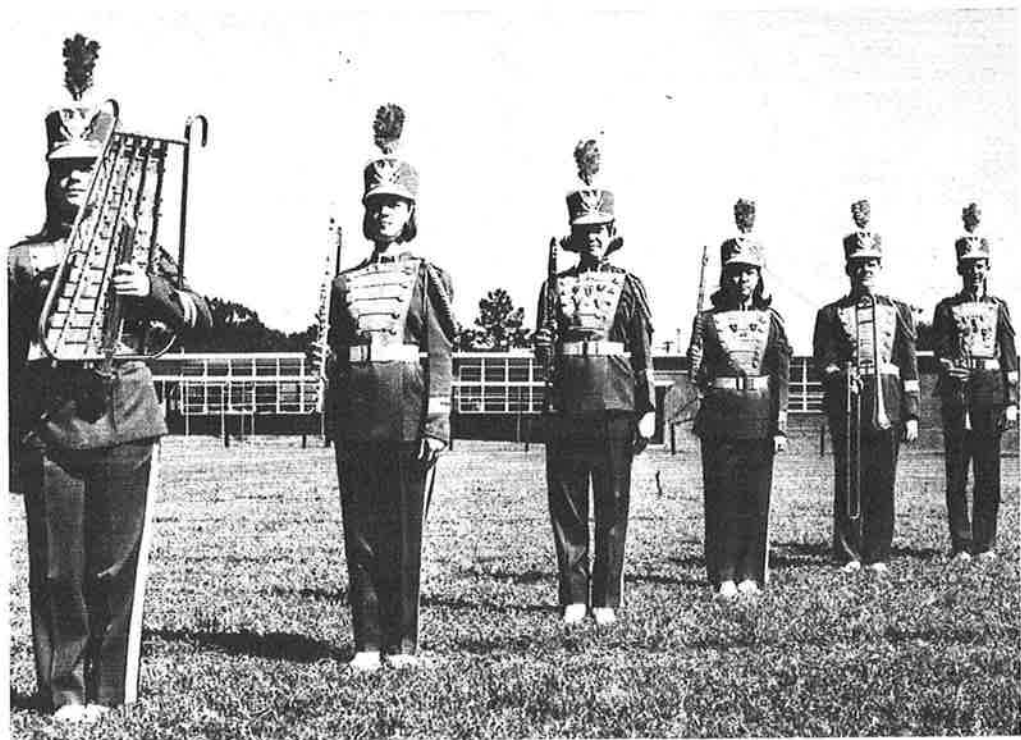
*Director*





## *Drill Masters*

Martha Hensleigh  
Becky Jenkins  
Susie Roberts  
Gail Bounds  
Gary Stover  
Garon Carr







# THE UNIVERSITY OF SOUTHERN MISSISSIPPI

UNIVERSITY BANDS • "The Pride of Mississippi"

Dear Paula:

On behalf of the University of Southern Mississippi and The Pride, we would like to extend our congratulations for your selection into the **1996 Pride of Mississippi Hall of Fame**. Each year The Pride Alumni Association recognizes three distinguished alumni who have contributed immensely to their professions. Induction ceremonies are held during the homecoming weekend celebration. **Homecoming '96** is November 2nd and our hope is that you will join us and allow us to recognize the many significant contributions you have made to your profession.

Below is a schedule of events for Saturday's celebration.

8:00 a.m.....	Packet Pick-up/Instrument Check-out.....	MPAC Band Hall
8:30 a.m.....	Rehearsal of Alumni Band.....	MPAC Band Hall
8:30 a.m.....	Dixie Darling Breakfast.....	Place TBA
9:30 a.m.....	Rehearsal with Pride.....	Pride Field
11:00 a.m.....	Hall of Fame Reception & Ceremony.....	MPAC Foyer
12:00 - 1:15..	Tail Gate Tent.....	FAB Lawn
1:15 p.m.....	Line up and march to stadium.....	FAB Lawn
2:10 p.m.....	Pre-Game with Hall of Fame recipients..	M.M. Roberts Stadium
6:00 p.m.....	Alumni social.....	Place TBA

We hope that you will be able to join us but we are all aware of your responsibilities with the Longhorn Band. If you are unable to attend, please consider having a family member(s) represent you for this honor. We all look forward to talking with you and should you have any questions, please don't hesitate to call on Tom or Steve at the USM Band Office.

Sincerely,

*Norman E. Woodrick*  
Norman E. Woodrick

# PAULA CRIDER

*2004 TBA Bandmaster of the Year*

**F**ollowing a distinguished 33 year teaching career, Paula Crider retired from The University of Texas in 1999 with the title of Professor Emeritus. She has enjoyed the honor of serving as guest conductor, lecturer or adjudicator in 34 states, Canada, Ireland, the United Kingdom and Australia. She has conducted 29 All-State Bands, taught at all levels, and continues to share her passion for the art of music making with students and directors throughout the U.S. and abroad.

Crider is not a Texas native, but as the saying goes, she got there as soon as she could! Born in Miami, Florida, Crider was raised in Tennessee and Mississippi, and it wasn't until her junior year in high school that she was lured by the magic of the trumpet and joined the Bay St. Louis (MS) high school band. A President's List Scholar, she graduated in 1967 with degrees in Music and English Literature from the University of Southern Mississippi. Crider began her teaching career in Mississippi, where in two years, she led the Purvis High School Band to their first All-Superior ratings in the school's history.

Crider then moved to Austin to begin graduate study at The University of Texas, and concurrently taught band and general music at Allen Jr. High School. Completing her Master's degree in Music Education in 1970, she was named the Director of Bands at Crockett High School in Austin, Texas. She holds the unique distinction of having been the first female in the state

of Texas to serve as Director of Bands at a class 5A high school. The Crockett Bands went on to earn 12 consecutive Sweepstakes Awards and won first place State Marching Band Honors in 1980 and 1981. Ms. Crider was the recipient of the National Band Association's "Citation of Excellence" presented by Dr. William J. Revelli for her Crockett Band's performance at the NBA National Convention. While at Crockett, she was named "Teacher of the Year," and was one of three finalists in the Austin ISD for that honor.

In 1982 Crider joined the faculty of The University of Texas as Assistant Director of The Longhorn Bands, and in 1995 she was named Director of Longhorn Bands. While at UT, teaching opportunities included conducting the Symphony Band and Longhorn Concert Bands; serving as instructor for Conducting, Brass Methods, Marching Techniques, Writing Component for Music Majors, Graduate Wind Literature; supervising student teachers; and serving as administrator for the Longhorn Music Camp. Highly acclaimed for its marching and musical excellence, the 380-member "Showband of the Southwest" enjoyed

national acclaim under Crider's leadership. Upon retiring from The University of Texas in 1999 with the academic rank of Full Professor, as well as the

high honor of Professor Emeritus. Other awards and honors include two "Eyes of Texas" awards for excellence at The University of Texas, the Tau Beta Sigma/Kappa Kappa Psi Outstanding Service to Music Award, the Sudler Legion of Merit and the Texas Bandmaster's Meritorious Achievement Award.



She is Immediate Past President of the National Band Association, serves on the Board of Directors of the American Bandmaster's Association, and was a charter member of the Texas Music Adjudicator's Association. Ms. Crider is a proud member of Phi Beta Mu, TBA, and TMEA.

Paula Crider is most grateful for the knowledge gained from so many Texas colleagues who served as examples, set high standards, and were always willing to share their knowledge. She is thankful for the many generations of students whose unfailing desire to give their best was a constant inspiration. Ms. Crider says she is humbled by the honor of being named 2004 TBA Bandmaster of the Year, and considers this to represent the pinnacle of achievement for a Bb band director from a small town in Mississippi.



# The Midwest Clinic

An International Band and Orchestra Conference

Sent  
4-20

April 13, 2010

Paula Crider  
22100 Hazy Hollow Dr.  
Austin, TX 78669

Dear Paula:

On behalf of the Board of Directors of The Midwest Clinic, it is my pleasure to inform you that you both have been selected to receive The Midwest Clinic Medal of Honor. This award is presented in honor of your contributions to music education throughout your career. The presentation will be made during the Texas A&M University Wind Symphony concert on Friday night, December 17, at McCormick Place West.

So that we can properly announce this in our publicity, please e-mail a photo of yourself and a biography of no more than 250 words to [photos@midwestclinic.org](mailto:photos@midwestclinic.org). If possible, we would like to have these materials by May 15. We are preparing a press release that we will send later this year. If there are any publications that you would specifically like to request we include in our publicity, please provide us with their mailing addresses. You may use the enclosed form or email them to us.

Congratulations on receiving this honor. The Midwest Clinic is pleased to have this opportunity to recognize you. If you have any questions about this award or the presentation, please feel free to contact me.

Yours sincerely,

  
Kelly Jocius  
Executive Director

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#### McCormick Place West

Chicago, Illinois

2010  
December 14-18

2011  
December 13-17



## **PAULA A. CRIDER**

### **Professor Emeritus, The University of Texas**

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has **enjoyed engagements in 48 states, Canada, Ireland, the United Kingdom, France, Germany, Singapore, Italy and Australia.** She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas " Award for distinguished teaching.

Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas **to serve as director of bands at a class 5-A high school.** Her Crockett High School Bands in Austin, Texas earned twelve consecutive University Interscholastic League "Sweepstakes Awards" for musical excellence, received national recognition on the concert stage, and were twice named Texas 5A State Marching Champions. Ms. Crider was the recipient of the National Band Association's "Citation of Excellence," Presented by Dr. William J. Revelli for her band's performance at the NBA National Convention.

During her tenure at The University of Texas, Professor Crider conducted the Symphony Band, the Longhorn Marching and Concert Bands, and served as instructor for undergraduate conducting, Brass Methods, Graduate Wind Literature, supervised student teachers and served as **administrator for the Longhorn Music Camps.** Highly acclaimed for its musical and marching excellence, the 380 member Longhorn Bands enjoyed national acclaim under her leadership. She has also served as Interim Director of Bands at Columbus State University, and at the University of Nebraska, Lincoln. She continues to serve as visiting guest professor at universities throughout the country.

**Prof. Crider has written numerous articles for The Instrumentalist, The Band Director's Guide, and the National Band Association Journal.** She has published manuals for Brass Techniques, Marching Band Methods and Instrumental Conducting, and is co-author for the Hal Leonard "Masterwork Studies" series, a text for high school bands. She has recently completed The Composer's Legacy, *Conductors on Conducting for Wind Band* published by GIA.

Prof. Crider has presented professional teacher seminars throughout the United States, and abroad. She continues to work with talented young

students in Student Leadership Workshops. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, and is an Educational Consultant for Conn/Selmer, Inc. Prof. Crider is a Past President of the National Band Association, is the Immediate Past President of the American Bandmaster's Association, and has recently **Been appointed to serve on the Board of Directors for the Midwest Band and Orchestra.**

Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi "Outstanding Service to Music Award," the Sudler "Legion of Merit," The Women Band Director's International Rose, The Grainger Society Medal, the Kappa Kappa Psi Bo Makvosky Memorial Award, and the Midwest International Clinic Medal of Honor. In 2004, she was named the Texas Bandmaster's Association Bandmaster of the Year. She considers her greatest honor, however, to be the privilege of working with all who share a passion for excellence in making music.

**Paula A. Crider (aka: "PC") Bio for Phi Beta Mu**

The storm quickly became a hurricane. The hospital lights flickered as the hospital in Miami, Florida went to emergency power. As the pediatrician struggled to bring a stubborn infant into the world, Paula's Mother said she knew even then that her first born daughter would prove to be a handful. Later in life, Paula's Mother claimed her daughter sprang forth full grown from beneath a rock, for she was quite certain she could not have birthed such an obstreperous and willful child!

Raised in Tennessee, and later on the Mississippi Gulf Coast, Paula (taller than most in her class) played basketball until her junior year in high school. One day, curious as to the sounds coming from a room above the gym, she found herself in the band hall where the band director put a trumpet in her hands, and she was immediately fascinated by the (undoubtedly horrible) sounds she made. The Bay High School Band was not exactly what one might consider a good band. Indeed, the band director knew nothing about teaching wind instruments. However, he was a marvelous musician, having played violin in the NBC Symphony Orchestra under Toscanini when he was 16 years old. He often demonstrated on his Stradivarius, teaching his young students much about phrasing and nuance.

Paula attended The University of Southern Mississippi where she earned degrees in both Music and English Literature. Her parents did not know about the music degree until, while student teaching, the band director had a heart attack (not her fault!), and decided to retire. The band program was not strong. [Note diplomatic understatement!] No one was willing to take the job, so after two weeks of student teaching, Paula became an "instant" band director at Purvis High School. During her second year, the band made the first All-Superior ratings at State Contest in the history of the school.

Realizing she still had much to learn, she was accepted to graduate school at The University of Texas. AISD Music Supervisor, Weldon Covington, persuaded her to also serve as director of the Allen Jr. High Band in Austin. "Mr. Cov" became a strong supporter, and two years later, Paula became the first female to conduct a class 4A (then the highest classification) band in the State of Texas. "That woman band director" taught at Crockett High School from 1971-82 where her bands enjoyed many successes including two back-to-back first place honors at the Texas State Marching Contest, and 12 consecutive UIL Sweepstakes Awards.

In 1982, Paula moved to the position of Assistant Director of The University of Texas Longhorn Band. In 1995 she became director of "The Showband of the Southwest." While at Texas, she enjoyed conducting the UT Symphony Band and Longhorn concert bands. She taught Conducting, Brass Techniques, Marching Techniques, Graduate Wind Literature and supervised student teachers. In 1992 she took a one year leave of absence to serve as Director of Bands at Columbus, College, Columbus, Ga, and immediately after retiring from UT in 1999, she served as Interim Director of Bands at the University of Nebraska.

"PC" as she is known to her friends, has enjoyed many awards and honors during her career: {Many, of which she is firmly convinced were presented simply because she is growing old!} They include: TBS/KKY Outstanding Service to Music Award, the Sudler Legion of Merit, WBDI Rose, The Grainger Society Medal, The KKY Bo Makvosky Award, and the Midwest Medal of Honor. In 2004 she was named the Texas Bandmaster's Association Bandmaster of the Year, and was inducted into the Phi Beta Mu Hall of Fame in 2011. She is a Past President of both the National Band Association, and the American Bandmaster's Association, and has recently been appointed to serve on the Board of Directors of the Midwest Band and Orchestra Association. She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas" Award for distinguished teaching.

As long as she can forestall mental and physical decrepitude, she plans to continue an active schedule as clinician and conductor. She has enjoyed engagements in 48 states, Canada, Ireland, the UK (where she is Chief Adjudicator for the London New Year's Day Parade), France, Germany, Singapore, Italy and Australia. She considers her greatest honor, however, to be the privilege of working with all who share a passion for excellence in making music. She will be eternally grateful for all of the students and colleagues who were a part of her musical life.....what a great, crazy, challenging, wonderful profession!



PC directs air traffic at Fiesta Bowl rehearsal



PC with Elvis!

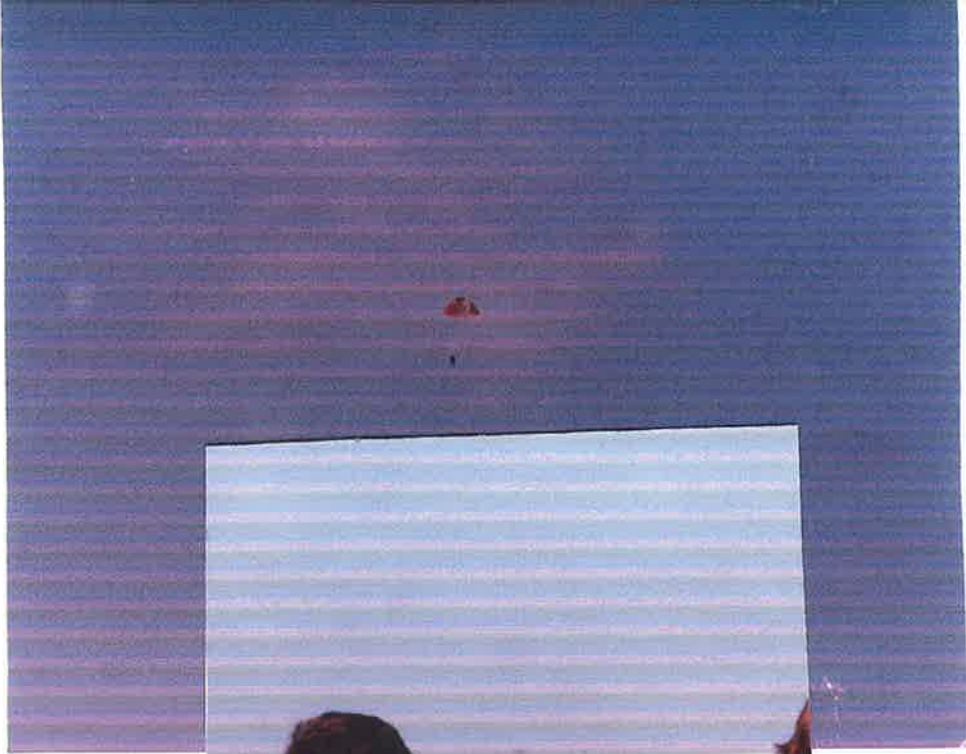




PC with Clint Black & friends at Cotton Bowl



DON'T MAKE ME  
COME OVER THERE!



Skydiving (a great way to de-stress!)





Thoughts before Bungee jumping  
from the highest bridge in New Zealand:

Life should NOT be a journey to the grave with the intention  
of arriving safely in an attractive and well preserved body, but rather  
to skid in sideways, chocolate in one hand, wine in the other, body  
thoroughly used up, totally worn out and screaming: "WOO HOO...WHAT A RIDE!!!"





### *Post Script:*

*I truly humbled to be counted among the many great directors who have been honored with induction into the Hall of Fame. If I have accomplished anything in my career, it is because the great teachers and traditions of Texas provided both sources of inspiration; and worthy goals to pursue.*

*Compiling this scrapbook has made me even more aware of how very fortunate I am to have chosen this profession. The memories evoked have even caused me to have "contest anxiety" dreams...haven't had those since I left Crockett H.S.! {You know, dreams like: you're standing on stage at UIL Concert Contest and when you look at the band, you recognize no one, have no scores, and have no idea what music you're going to conduct?} I wake in a cold sweat just before the downbeat!!!*

*I am reminded of a quote by Colette that has long resonated within me:*

I didn't want to come to the end of my life and think:  
"What a wonderful life I've had. I only wish I'd realized it sooner."

*Not a day goes by that I don't recall a musical moment, complete with all the wonderful young faces that made it possible, or smile at the thought of the many "I'll never do that again" times as I continue my never-ending journey of discovery.*

*special thanks to my sponsors who long ago submitted my name for membership in the Alpha Chapter of Phi Beta Mu: Reynaldo Meza and David Pennington. I am grateful to all who have helped make this crazy thing we call a musical life so enjoyable.*

PC

7-22-2011







The Fifty-Eighth Annual

# MIDWEST CLINIC

An International  
Band and Orchestra  
Conference

2004

**Friday, December 17**

2:00 - 3:00 p.m.

Great Hall - Congress Plaza

**"Why Didn't I Think of That  
Sooner!?: Things to Know About  
Teaching Band"**

*Designed to share insights, techniques,  
and inspiration assimilated over thirty  
years of successful teaching, this clinic  
offers practical advice for taking any  
band program to the next level of  
musical excellence.*

**Paula Crider, Clinician**



*Paula Crider*

Following a  
thirty-three year  
teaching career,  
Paula Crider was  
honored with the  
title of Professor  
Emeritus at The  
University of Texas  
in Austin. She has  
served as guest  
conductor, lecturer

or adjudicator in thirty-four states,  
Canada, Ireland, Australia, Italy, and the  
United Kingdom. Crider is the  
immediate Past President of the  
National Band Association.

Crider received degrees in Music and  
English Literature from the University  
of Southern Mississippi, and a Master of  
Music Education from The University  
of Texas. She taught in public schools at  
all levels and was the first female in the  
state of Texas to serve as Director of  
Bands at a Class 5A high school. Crider  
was the recipient of the National Band  
Association's "Citation of Excellence."

During her tenure at The University of  
Texas, Crider conducted the Symphony  
Band, the Longhorn Marching Band,  
and Concert Bands, and served as  
instructor for undergraduate Conducting,  
Brass Methods, Marching Techniques,  
and graduate Wind Literature.

In 1995, Crider was inducted into  
the American Bandmaster's Association.

*Sponsored by Hal Leonard Corp.*

The 64th Annual

# Midwest Clinic

*An International Band and Orchestra Conference*

2010

**Friday, December 17**

9:00–10:00 a.m.

W184

**Old Wine in New Bottles: Sources of Inspiration to Make Teaching More Efficient, Interesting, Innovative... and Fun**

*This clinic seeks to inspire and inform by presenting creative ways to teach "outside of the box." Topics covered include rehearsal techniques from beginning to advanced levels, recharging the creative batteries while developing better podium communication, finding sources of inspiration, going beyond the notes... why music is our passion.*

**Paula A. Crider**



*Paula A. Crider*

Following a distinguished 33-year teaching career, Paula A. Crider now shares her passion for making music through an active schedule as guest



# NUTS & BOLTS FOR SUCCESSFUL TEACHERS

Paula A. Crider, Conn Selmer, Asia

## 1. YOU CAN'T KNOW EVERYTHING - FINDING THE BASIC TOOLS

\*IT IS A SIGN OF STRENGTH, NOT WEAKNESS TO ADMIT THAT YOU DON'T HAVE ALL THE ANSWERS.

\*BEFORE YOU FIND THE ANSWERS, YOU MUST KNOW THE QUESTIONS.

\* EDUCATION IS NOT THE FILLING OF A PAIL, BUT THE LIGHTING OF A FIRE! Wm. Butler Yeats

\* KNOWLEDGE IS ONLY POTENTIAL POWER. FOR THE POWER TO BE MANIFESTED, IT MUST BE APPLIED.

## 2. IT'S ALL ABOUT THE MUSIC...AND THE MUSICIANS ! MASTERING THE COMPOUND MITRE SAW

\*OTHER PEOPLE'S OPINIONS ARE NEVER AS IMPORTANT AS YOUR OWN.

\*GREAT MUSICAL MOMENTS PROVIDE UNFORGETTABLE EXPERIENCES

*No one can make you feel inferior without your consent. Eleanor Roosevelt*

## 3. PHYSICAL FACILITIES - REPLACING WORN OUT TOOLS

GREAT TEACHING CAN OCCUR WITHOUT GREAT FACILITIES; WITHOUT MATERIALS OR QUALITY INSTRUMENTS; WITHOUT LARGE NUMBERS & LARGE BUDGETS; WITHOUT PRIVATE LESSONS, AND WHATEVER ELSE WE CAN SUMMON TO USE AS AN EXCUSE. THE KEY IS TO MAKE THE ABSOLUTE BEST OF ANY SITUATION.

## 4. DISCIPLINE AND MOTIVATION - DRILLS & QUICK LOCK BITS

### FINDING YOUR TEACHER VOICE

*Had Rosa Parks sat there calculating the odds of making history, she might have well moved to the back of the bus. The decision she made was rooted in the only sure place we have, no matter how shaky we feel: the deep inwardness of an integrity that tells us we must do this thing. Parker Palmer. The Courage to Teach. p. 169.*

BE ADVISED THAT FOR EVERY SECOND SPENT IN MAKING EXCUSES, SOMEONE ELSE IS SPENDING THOSE SAME SECONDS IN FINDING A POSITIVE SOLUTION.

## DISCIPLINE & MOTIVATION, CONTD.

*There are no safe, foolproof formulas for establishing good discipline, but the motivation is easy: play great music, set high standards, plan rehearsals so that students may experience some measure of success every day...and do whatever it takes to ensure that your students share your vision. Be relentless. In the beginning it may seem like an impossible task. But those who persevere discover that slowly, one day at a time, the joys of becoming a successful teacher will be revealed.*

### POSITIVE MOTIVATION VS. RESTRICTIVE MOTIVATION

**POSITIVELY MOTIVATED PEOPLE SEE AND LOOK FORWARD TO THE PLEASURE, THE JOY, THE FULFILLMENT OF THE END RESULT. THEY ARE THINKING ABOUT WHAT CAN BE DONE, AND IF THEY FAIL, THEY HAVE PROGRAMMED THEMSELVES TO TAKE PRIDE IN HAVING TRIED.**

*The credit belongs to the one who is actually in the arena. Whose face may be marred by dust and sweat...or tears. Who strives valiantly; who comes up short again and again, but who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause. Who at the best knows in the end the triumph of high achievement, but who, at worst, if he fails, at least fails while daring greatly. Theodore Roosevelt*

**PEOPLE WHO ARE RESTRICTIVELY MOTIVATED TEND TO FOCUS ON THE CONSEQUENCES OF FAILURE: "WHAT IF I TRY AND DON'T SUCCEED? WHY BOTHER TO TRY AT ALL?"**

*One cannot stay upon the summit forever: you have to come down again. So...why bother in the first place? Just this: What is above knows what is below, but what is below does not know what is above. When one can no longer see, one can at least still know. Remy Dumal*

**THERE IS ONLY ONE KIND OF REALLY EFFECTIVE DISCIPLINE: SELF DISCIPLINE.**

### 5. REHEARSAL PLANNING -READING A SCHEMATIC PLAN

**TAKE THE NIKE APPROACH.....JUST DO IT! NEVER CEASE TO SEARCH FOR A MORE EFFECTIVE/CREATIVE/CHALLENGING/FUN/INNOVATIVE WAY TO DESIGN YOUR REHEARSAL.**

### 6. THE FINAL PRODUCT - IF YOU BUILD IT, THEY WILL COME!

*...but most of all, we must build our lives as if they were works of art. Abraham Joshua Heschel*



# IN PRAISE OF TEACHERS

Teaching is the choicest of professions,  
because everybody who is anybody was taught  
how to be somebody by a teacher.

1. Stepping Stones: Teachers of music teach more than performance skills. Music teachers mold lives; change lives and save lives...sometimes without ever realizing it.

2. Students don't care whether you're fat or whether you're thin.  
They don't care about your gender or the color of your skin.  
What really matters is what is WITHIN.

Students want to know:

\*Is this class worth my time? What is your vision for me?

\*Can I trust you?

\*Do you care for me as a human being?

You may be the only teacher all day who  
can make a student feel worthwhile.



3. Music Teachers demonstrate uncommon dedication

\*The influence of inspired music teachers lasts long after the details have faded

\*Music is a passion, not a job

\*Dedicated teachers are "real"

4. Through the musical arts, we teach much more than notes



Through inspired musical performance, along  
with the technical necessities of our art, teachers  
nurture the human spirit of their students,  
L. Reynard



5. Art is not a frill, it is a necessity: The Yad Vashem Art Museum

Music is inseparable from our humanity. Music fills needs at the center of our being, needs not met by other arts or activities. No human society present or past, has lacked music.

6. Never underestimate a teacher's influence

**TEACHING:** *It is the most important business around.*



*Teachers are the gardeners of the landscape of the the human race.*  
Anna Quindlen

Those who can, **DO**. Those who can do more, **TEACH** !

7. Doing Good....and Doing Well. Placing a positive force upon this earth.

8. A Story: Teachers make a difference every day

MUSIC gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful. Music is invisible, but never less dazzling, passionate and eternal. Plato

9. Jacques Prevert: "To Paint the Portrait of a Bird"





# NBA Young Conductor/Mentor Program Implemented

One of the most intellectually stimulating and insightful events in my years with the NBA was to have the opportunity to sit in on the NBA Young Composer/Mentor sessions at our National Convention, and to actually see (hear) the creative process evolve through a lively and spirited collaboration between the talented young composers, and their exceptionally gifted mentors. Thus it is with great enthusiasm that I write to announce the implementation of the NBA Young Conductor/Mentor Program!



The purpose of this program will be to provide an artistic and educational environment for the study of the art of conducting, while presenting opportunities for a select number of individuals to experience "hands on" conducting, score study, group and private lessons. NBA Past Presidents Thomas Fraschillo, James Keene and Frank Wickes will serve as conductor/mentors. The YCMP is being held in conjunction with the highly successful Young Composer/Mentor Program, with the idea that each young conductor will be assigned an original composition by a designated winner of the Young Composer/Mentor competition. The young conductor will have the opportunity to collaborate with the composer in preparing to conduct the work at the NBA National Convention. Dates for the event are June 19-22. The NBA Biennial Convention will be held in conjunction with the Bands of America Summer Music Symposium on the Illinois State University campus. Perhaps the best news of all for this once-in-a-lifetime opportunity for participants is that with the exception of the cost of transportation, all other costs are covered through the generous sponsorship of Bands of America, and by the NBA.

Through this project, the NBA will identify three outstanding young conductors who demonstrate substantial musical instinct, sufficient bi-manual technique, and adequate vocabulary of gestures and "impulse of will" through which to communicate a valid performance of an assigned original work for wind band. It is not our aim to identify those conductors

who merely mimic great moves on the podium. The audition tape must include a segment wherein a stated teaching concept is addressed, and the end result is a stronger musical performance.

At a time when public school teachers are inundated with non-musical tasks and time-wasting administrivia, the all-important process of score study is often overlooked. The synaptic connection between composer's intent and conductor's interpretation is never made, and the mystery of the "how" of score study remains veiled in a fog of long-forgotten theory and form and analysis. One of the purposes of this project is to provide meaningful insights into the composer's vision, and to inspire command of a wide vocabulary of gestures with which to communicate the composer's intent.

There will be ample opportunity for all in attendance at the NBA Convention to observe open sessions with the Conductor/Mentors and with the Composer/Mentors. (Mark Camphouse, Donald Grantham and Dana Wilson). Additionally, NBA clinics on score study, rehearsal techniques and conducting will be offered. For application forms and additional information, please check the NBA website at: [www.nationalbandassociation.org](http://www.nationalbandassociation.org).

One of the most challenging, fascinating and fulfilling aspects of the musical arts is that there is *always* more to be learned. Since we spend so much of our time waving that magic white wand, willing young musicians at all stages of maturity to become musically inspired, it stands to reason that conducting is an area which should improve as the years go by. Unfortunately, in today's educational system (you know, the one where teachers are supposed to teach *everything*, and parents are not held accountable for any part of their children's education?), we often find ourselves spinning so many administrative plates that the art of conducting is the last thing on anyone's mind. So ... the NBA National Convention will provide a wonderful opportunity to improve, revive and rejuvenate! I urge all young conductors to apply, and encourage all mature conductors to attend. (Notice careful use of "mature" rather than the "o" word?)

If you've read this far (both of you!) I leave you, dear intrepid reader with three suggestions for im-

who risk going too far can possibly find out how far one can go." Or: "Don't be afraid to go out on a limb ... that is where all the fruit is." (!) Invoke the "C" word: don't be afraid of Change. Fear and resistance to change can cripple any program, but constant searching for better "musical mousetraps" can make for a most exciting ride.

This is indeed a time to take a hard look at all that matters in our lives; to appreciate many things which were perhaps taken for granted. I have not met anyone of late who hasn't professed to having looked at life differently since Sept. 11. As we engage in this most healthy introspection, should we not also embrace the opportunity to examine again our teaching strategies, values and priorities? In a profession that is all too full of self-aggrandizement, can we not seize this moment and cease making excuses? Do we not all possess the insight and integrity to transcend petty differences and eliminate excuse-making and rationalization from our thinking? It is a time to focus on what really matters: reaching our students, teaching our students, and touching our

students through music.

Can we not subscribe to Huxley's dictum: "It is not *who* is right, but *what* is right that is of importance"? All of us, if we set petty prejudices and self-righteous opinions aside, can find a "right" answer, one which will allow us to enter that rarified strata where the *music* matters above all else.

Music is indeed a powerful tool, and I take great comfort in the knowledge that so many caring teachers will use it wisely. I believe that good can come out of any situation. Our nation has been given a wake-up call, it is my most fervent wish that in our music ... and in our lives, we may never resume our dogmatic slumbers.

With best wishes for a safe and loving holiday season, I remain,

*Paula A. Crider, President  
The National Band Association*



## *Announcement*

### The National Band Association proudly announces the **Young Conductor Mentor Project**

- Held in conjunction with the prestigious Young Composer Mentor Project.
- Private and group instruction to be provided by NBA Past Presidents Thomas Fraschillo, James Keene and Frank Wickes.
- Three selected candidates will have the opportunity to study and to conduct new works by Young Composer/Mentor Project winners.
- Candidates selected will have the opportunity to work with composer mentors Mark Camphouse, Donald Grantham and Dana Wilson.
- Candidates must be 29 years of age or younger.
- Event to be held in conjunction with the NBA Convention and the BOA Summer Music Camp. June 19-22 on the Illinois State University Campus.
- Application forms available on line at [www.nationalbandassociation.org](http://www.nationalbandassociation.org)

*For additional information, please read "Past President's Message" in this issue of the NBA Journal.*

TO PROMOTE THE MUSICAL AND EDUCATIONAL SIGNIFICANCE OF BANDS

*The CONDUCTOR'S Legacy*

COMPILED AND EDITED BY  
PAULA A. CRIDER

# *The* **CONDUCTOR'S** *Legacy*

CONDUCTORS ON CONDUCTING  
FOR WIND BAND

Frank Battisti

Harry Begian

Col. John Bourgeois

Ray E. Cramer

James Croft

Col. Arnald Gabriel

H. Robert Reynolds

Richard Strange

David Whitwell

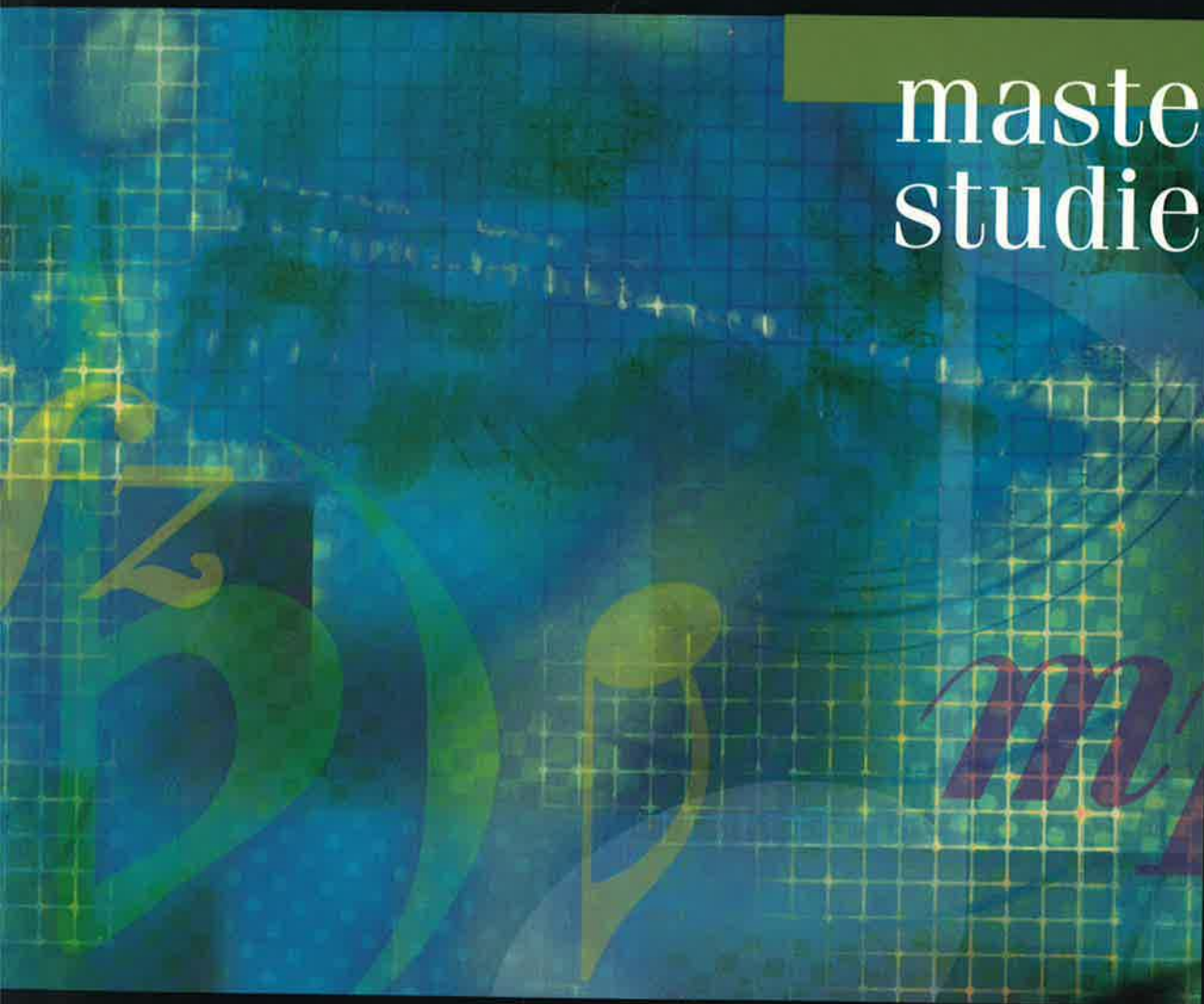
CIA



# essential Musicianship

for band

masterwork  
studies



Paula Crider

Jack Saunders

Contributing authors

Charles Menghini  
Garwood Whaley

**PREVIEW  
GUIDE**





## The National Band Association's "NBA Outstanding Mentor Award."

The award is designed to afford an opportunity for members to recognize those special "mentors" who have touched thousands of lives through a long career of dedicated teaching, and who have taken time to share their knowledge with others.

The following quote will appear on the certificate:

**A teacher affects eternity;  
he can never tell where  
his influence stops.**

Henry Adams

### Criteria for selection:

1. Mentor must have been active in the profession for a minimum of 25 years.
2. Mentor must have demonstrated (by example) substantive contributions to the quality of bands and band music.
3. Mentor must have provided significant leadership, encouragement, musical insights and inspiration to the NBA member initiating the award.
4. A completed "NBA Mentor Award" form must accompany all requests, and should be sent to the First Vice-President for approval. A minimum of 1 month shall be required for processing.
5. It is encouraged (but not required) that the Mentor Award be presented at a concert honoring the recipient; that the recipient be invited to guest conduct the ensemble, and that the event be advertised to allow band alumni to attend and pay homage to the recipient. Letters of thanks from those who have been inspired by the mentor to be included in a scrapbook or program to be presented along with the award.
6. "Mentor Certificate" will be designed and printed via the National Office.
7. Recipients of the "Mentor Award" shall be published in the *NBA Journal* and in the NBA Section of *The Instrumentalist*. Photos to be included where possible.
8. Nomination forms for NBA Mentor Award will be made available from the National Office and/or the NBA Website. Completed forms must be mailed to the NBA First Vice-President at least one month in advance of the planned presentation. Forms will require extensive biographical information. Recipients are subject to NBA Executive Committee approval.



## **THOUGHTS UPON THE OCCASION OF PRESENTING THE NATIONAL BAND ASSOCIATION OUTSTANDING MENTOR AWARD TO PAULA A. CRIDER**

The top 10 things that you will discover or experience if you have the good fortune of being associated with PC.



10. You'll discover that if you stick around PC, you'll get fed at least every 3 hours!
9. You'll learn to expand your vocabulary to include words like "diaphanous, alacrity, perspicacity," and..."Wow!"
8. You'll have the opportunity to be in the presence of someone who was actually there when Texas beat both OU and A&M in the same season!
7. You'll discover that whenever you follow PC in your car, all of the police officers in the area w/radar guns will be busy!
6. You'll realize that regardless of how bad your sense of direction is....hers is worse!
5. You'll know someone who stood up to Big Momma and lived to talk about it!
4. You'll learn that Hershey bars are not really made with cocoa, and that chocolate really IS one of the major food groups!
3. You'll discover that if the schedule says the bus leaves at 7:00, you'd better have your seat claimed by 6:55!
2. You'll have to be really sneaky and clever to keep this presentation a surprise!
1. **And number one: (drum roll, please) You'll never find anyone who will be a more inspiring example, a more loyal supporter, a more steadfast friend, or more passionate about teaching music to young people.**



## SAMUEL R. HAZO

Commissioned by Dr. Cynthia L. Houston, Conductor, Murchison International Baccalaureate School,  
Austin Independent School District, Austin, TX

## VOICES OF THE SKY

Dedicated to Paula Crider, Professor Emeritus, The University of Texas

## INSTRUMENTATION

1	Full Score	3	B♭ Trumpet 1
1	Piccolo (Opt.)	3	B♭ Trumpet 2
4	Flute 1	3	B♭ Trumpet 3
4	Flute 2	2	F Horn 1
2	Oboe	2	F Horn 2
2	Bassoon	3	Trombone 1
4	B♭ Clarinet 1	3	Trombone 2
4	B♭ Clarinet 2	2	Baritone B.C.
4	B♭ Clarinet 3	2	Baritone T.C.
2	B♭ Bass Clarinet	4	Tuba
2	E♭ Alto Saxophone 1	1	String Bass
2	E♭ Alto Saxophone 2	2	Percussion 1
2	B♭ Tenor Saxophone	2	Percussion 2
1	E♭ Baritone Saxophone	1	Timpani

## PROGRAM NOTES

Consider that we will never see the same sky twice in our lives. Therefore, each day the sky must express itself in a new way. Additionally, its colors and moods are of such a range that they reach the extremes of our comprehension. The sky holds the brightest and darkest things we will ever see. It possesses every color in the spectrum. It can be stagnant or move with swift motion. Its personality can change in an instant or remain the same all day. An overcast sky can make us feel closed in and a clear sky creates in us the feeling that we're infinitely expansive. The morning sky gradually breathes life into us, and at sunset, the sky slowly paints all of its colors to the edge of its canvas, and then off. All day it hides its stars like secrets that can only be told in the dark. Translating the many qualities of the sky into musical moods was one of the main objectives of this piece. Please read further, as the dedication addresses the other objective.

The International Baccalaureate program in which Murchison's curriculum is based has a component called "Homo Faber," meaning "man the maker." The commissioning of VOICES OF THE SKY served as an opportunity for me to work with Murchison's students in this wonderful educational arena that encourages creativity, imagination and, most importantly, artistic expression.

Duration – 5:40

Additional Parts U.S. \$2.50

Score (04002390) U.S. \$7.50

# DEDICATION

It is with tremendous honor and immeasurable gratitude that VOICES OF THE SKY is dedicated to Paula Crider, Professor Emeritus at The University of Texas at Austin, as well as dearest and most admired friend. As unequivocally special as Paula Crider is to the world, she is dearly significant to both Cindy Houston and to me.

Admired by all who meet her, she is the perfect combination of compassionate teacher, impeccable conductor, consummate musician, well-rounded intellectual and mother hen; fulfilling all of those roles with absolute grace. Moreover, those fortunate enough to know her appreciate that she will remain the truest of friends through the best and worst of times. She holds absolutely sacred her role as an educator, and she has no tolerance for those layered with fraudulence or arrogance. Just yesterday, as I congratulated her on her recent and most deserved honor as the 2004 Texas Bandmaster of the Year, she completely played it down; further embodying the derivation of her name, as the translation of Paula is "one who is humble." When Cindy Houston called me in the summer of 2003 to commission this piece, and she told me that it would be dedicated to Paula, I was overjoyed at the opportunity.

In tribute to Professor Paula Crider, VOICES OF THE SKY holds a double interpretation. These are the interpretation of imagery and, for the dedication, the interpretation of analogy. There is a verse by the 19th century poet R. L. Sharp that holds considerable meaning to Paula, as it was recited to her by her father when she was just a young girl. In turn, she has passed it on to the members in her University of Texas Longhorn Band before their performances, and she continues to recite it to the thousands of students she guest conducts every year. It reads:

*Isn't it strange that princes and kings  
And clowns that caper in sawdust rings,  
And common people like you and me  
Are builders of eternity?*

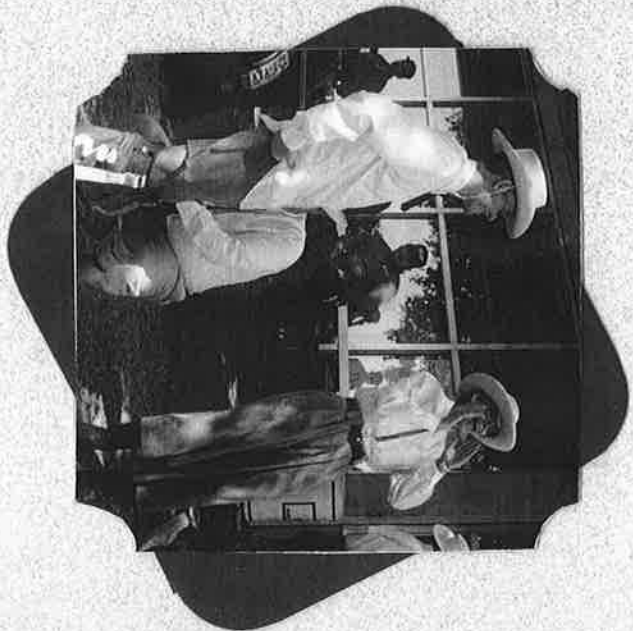
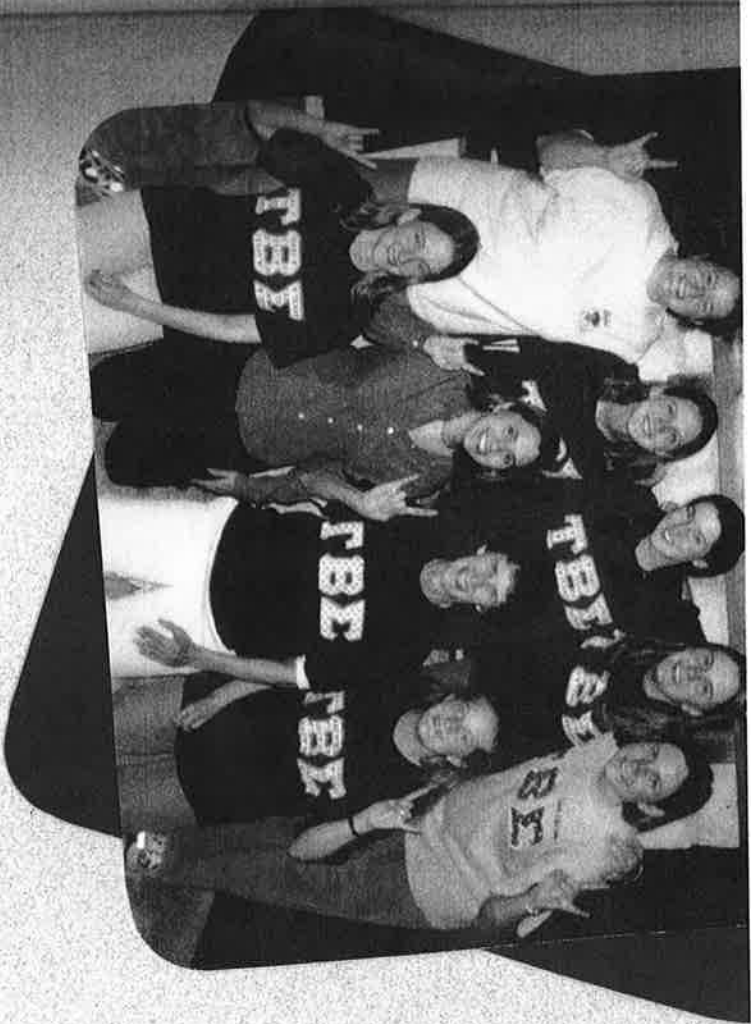
*Each is given a box of tools,  
A shapeless mass and a book of rules.  
And each must make, ere life is flown,  
A stumbling block or a stepping stone.*

Each day provides all of us with challenges to contend with the positive and negative aspects of our world. Hence, we have many opportunities to construct our own legacies of either stumbling blocks or stepping stones. Comparatively speaking, if we as individuals, or as a race, create the analogy that we are the sky, what is it that we will offer to the world? What will be our voice? Do we offer the world a storm or, like Paula, a rainbow?

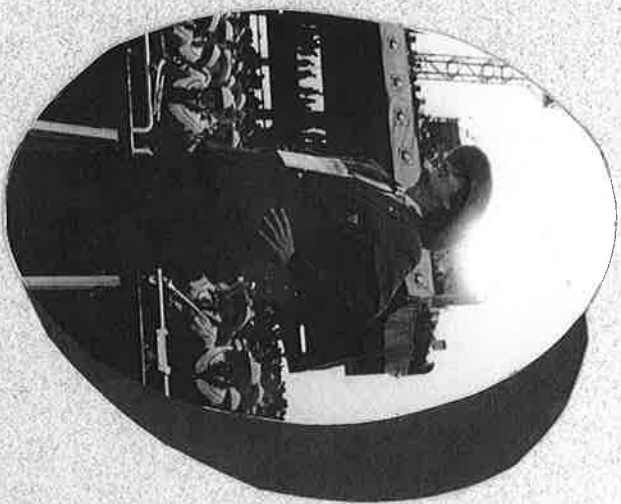
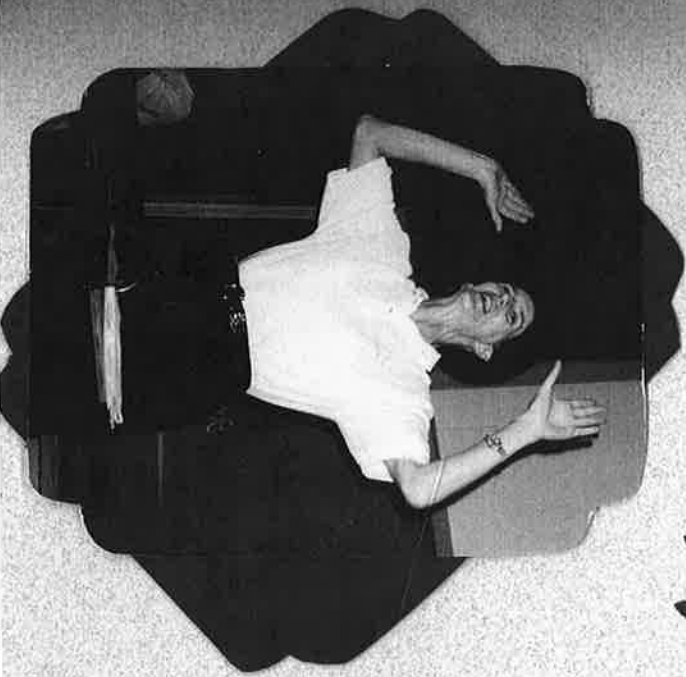
## ABOUT THE COMPOSER

Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be named the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Director's National Association Convention, and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium, and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation. He received his bachelors and masters degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.



T.B.E.  
Q.C.





Dear PC,

One of the things I've always liked best about you is your ability to inspire. You have an amazing talent to say just the right things at just the right moment. Your words have always been a great source of inspiration for me. I remember all of the times you've stood before us on game day and on other important occasions and recited those wonderful quotes about "building eternity" and "stepping stones," and "the credit belongs" by Theodore Roosevelt. You have combined your own words with those quotes using such genius and finesse that I only hope to do the same. So I want to share with you a few quotes that will always remind me of you.

PC, you have a character like no other. Your passion for life and music has always been apparent in your absolute enthusiasm and optimism "toward each happening". I have seen you face "rain, sleet, flood, and pestilence" with a smile. You have "created" happiness in the lives of so many others with your unbreakable spirit. I will always treasure the evening TBE spent at your house and all of the exiting stories you told us about pledging, rabid dogs, and skydiving! I admire your "open mind" and zest for adventure beyond the "frontier". You have clearly defined your own unique and outstanding character with your "own hands." And that is no small feat.

I will always be grateful to have been a member of Longhorn Band under your direction. You have built so many "stepping stones" for us that have kept LHB on the path to excellence. You have brought us to the pinnacle of the college marching band experience and your "strength" has been evident every step of the way. You've carried many "pianos" of every sort for LHB. You've always stood up for us and made sure that we were treated with respect. You fought to make sure that our halftime performances were not tarnished by Jumbotron garble, our buses and planes were on time, and our hotel rooms were ready. I always felt reassured by your presence on every band trip because I knew we were being represented by the best.

Most importantly of all, PC, you have given me confidence. One of the most important things you have ever said to LHB is that we are all great musicians and that we all deserve to be a part of Longhorn Band. You said that you don't doubt anyone's abilities because we have all proven them to you by earning the privilege of wearing the burnt orange and white. By encouraging us to "use the talents we possess," you've given us an irrepressible sense of confidence and pride in Longhorn Band.

You have been not only a mentor, but also a "true friend" to us. You have been the most understanding college professor I have ever had. Many professors seem to think that the stresses of college life are trivial, but your door has always been open and your ears ready to listen.

And so I thank you PC, for all that you have given to this university, to Longhorn Band, and to me. I have so many wonderful Longhorn Band memories that they would fill this book if I were to write them all down. You've played a large part in creating all of those memories. I wish you the best of luck as you approach this "bend in the road" and I have every confidence that you will "make the turn" with poise and grace. You will be missed.

MAY GOD GRANT YOU MANY YEARS TO LIVE,  
FOR SURE HE MUST BE KNOWING  
THE EARTH HAS ANGELS ALL TOO FEW  
AND HEAVEN IS OVERFLOWING.

--Irish Blessing

Sincerely,

*Kristin B. Maddox*

Kristin Beth Maddox  
LHB 1996-2001

*A bend in the road  
is not the end of the road.*

*final forming of a person's  
character lies in their own hands.  
-Anne Frank*

*It does not take much  
strength to do things,  
it requires great strength  
to decide on what to do.  
-Anon.*

*Many people are  
too lazy to carry the stool  
on the piano needs  
to be moved.  
-Anon.*



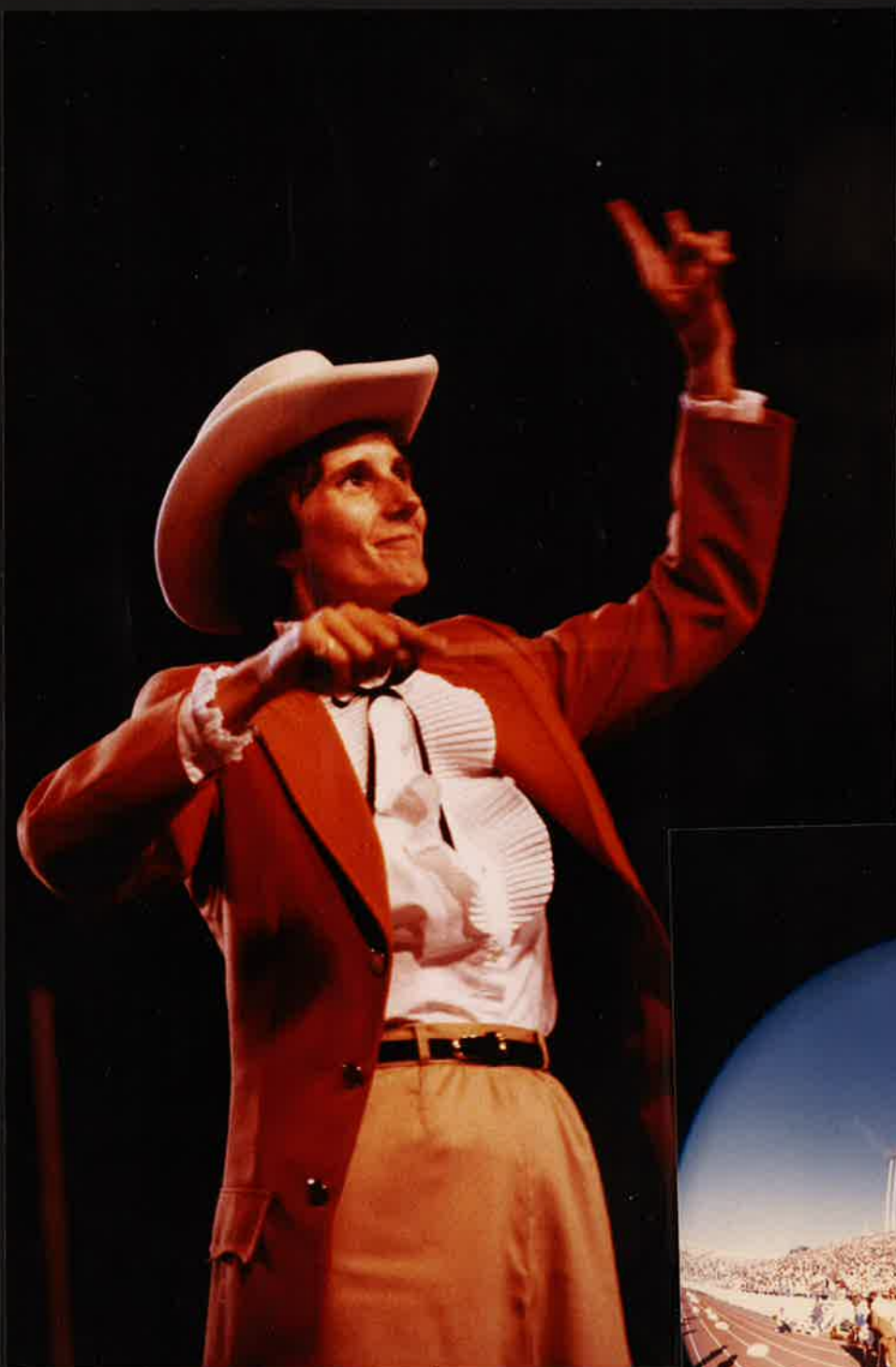


Conducting UT Symphony Band. Bates Recital Hall, University of Texas



Conducting UT Symphony Band, Bass Concert Hall, 1983



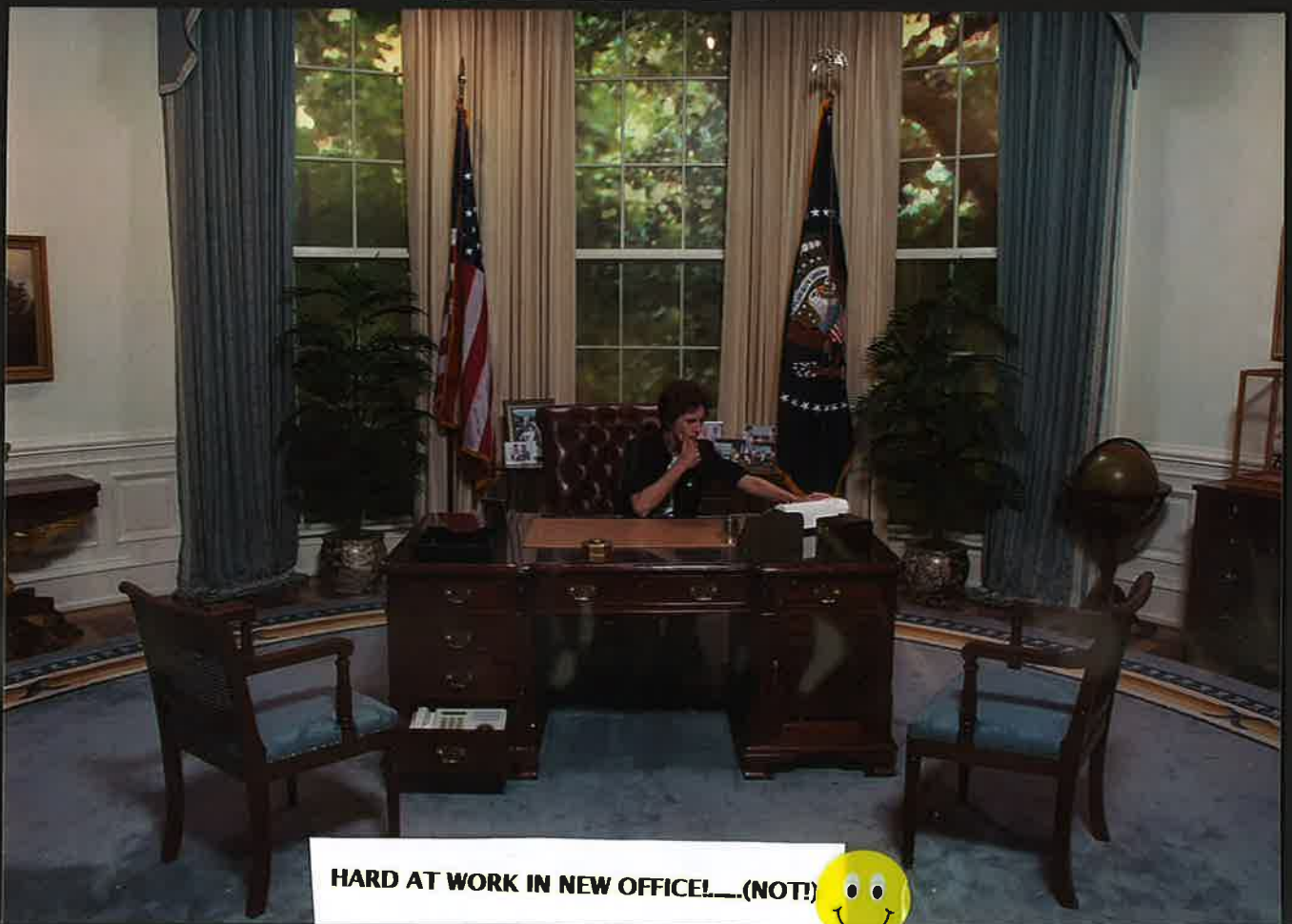




# LIFE AFTER RETIREMENT



PC HANGS UP HER SPURS!  
(The last UT football game)



HARD AT WORK IN NEW OFFICE!.....(NOT!)







YE OLDE CROCKETT BAND ALUMNI RETURN FOR SURPRISE PARTY



# Paula Crider's Retirement Celebration Page

---



**Check out the pictures from the Party, courtesy of the Everett's.**

**A NOTE TO ALL WHO ATTENDED THE CROCKETT BAND REUNION**

Dear Friends-

It has taken over a week to organize my thoughts, for I remained in a state of shock for quite some time after the wonderful reunion....you see, Patty mentioned that a "few" Crockett Band Exes would be getting together on Saturday, May 8....obviously Patty is the master of understatement!!!

I had no idea that this event has been planned for so long....nor that I would have the opportunity to see so many special people again. It was really great to visit with you all as adults, and to learn of your many accomplishments. It was great to see you visit with old friends and watch you relive those wonderfully memorable musical moments. By the way, a few of you got away without giving me the "Reader's Digest" version of your life....there's still time to e-mail me with same! ([pcrider@mail.utexas.edu](mailto:pcrider@mail.utexas.edu))



What was so special about those years? There seemed to be one thread of commonality among you all....and that was the will to overcome any obstacles, and to "keep on keepin' on" until a new standard was attained.

I have often looked back with no small measure of amazement at what you accomplished: we had virtually no band budget, few private lessons, instruments that were often held together with duct tape.....and yet day after day....year after year there grew a spirit that seemed indomitable....a tradition forged in adversity and refined by all who somehow always found a way to dig in and give just a little more. As I said at the party, we shared that most precious of gifts....that of making music together. No one can really understand this unless he/she has experienced it, and I treasure the memories that you brought back.

I sincerely wish that I had sufficient command of the English language to adequately thank you all. Thank you for being there...and for the contributions of those who were not able to come. Thank you for the commissioned work....for all of you whose names appear on the list of contributors, I can never thank you enough for this most special of gifts....this is truly going to be a remarkable piece. Donald Grantham has the ability to write for bands with more skill than virtually any other composer alive today, and I am certain that he will create a band piece that will be enjoyed by many generations of band members, just as we enjoyed playing the great pieces of 20 years ago. I do hope that you can be present when the piece is premiered...it will be even more special if those who were instrumental in creating the work could be present to enjoy it.

Finally.....thank you for giving of yourselves to this Bb Band Director, to the Crockett Band program, and for caring so passionately about making music. Thank you for doing something one more time....when one more time became 20....but the last time made all the difference.

I hope you realize how much richer my life has been because of each of you. I consider myself to be one of the luckiest teachers in the world because of my association with you, for I remain convinced that no other school on this planet enjoyed such a unique blend of talent, intellect, humor, creativity and dedication as did Crockett during those 12 wonderful years.

Please do keep in touch....I would love to hear from you, and to follow where life takes you. True to that Crockett Band tradition, you have created yet another moment that I'll never forget.

Special thanks to Patty, for all her planning of the event.....and to Scott whose remarkable web site pulled it all together.

"Always Victorious" seems to have a much more profound meaning in retrospect.  
You're THE BEST!

Much love,



*commissioned in honor of Paula Crider on her retirement  
by former Crockett High School students, the Austin ISD & friends*

# **KENTUCKY HARMONY**

**for Wind Ensemble**

*For Paula Crider,  
one of my favorite  
conductors!*

*Bob Sharp,  
Dave Grant*

**Donald Grantham**

1816 - Lucias Davidson

commissioned in honor of Paula Crider on her retirement  
by former Crockett High School students, the Austin ISD & friends

# KENTUCKY HARMONY

(143 Shape Note Tunes  
in 4 Pr. Settings)

## I. Rockbridge/Lenox

Bold and assured (♩ = 80) 88-92

Donald Grantham

Rec. Fl. 1 2

Ob. 1 2

EH

E♭ Cl. 1

E♭ Cl. 2

Bass Cl. 1

B♭ Contra. Cl. 1

Bsn. 1 2

Contrabsn.

B♭ Sop. Sax

E♭ Alto Sax

Al. T. C.

ROCKBRIDGE (M.S.B.)

Sweet is the work, my god, my King  
To praise thy name, give thanks & Sing  
To shew thy love by morning light,  
and talk of all thy truths by night.

Rockbridge/Lenox



## Hear Ye! Hear Ye!

Let it be knowne to all auld parents, friends and progeny of those merry minstrels of old knowne throughout thee kingdome as ye olde Crockett High School Band..

Yer esteemed presence is herewith requested at the hour of 7:00 p.m.\*\*\* on the knichte of Friday, March 31 at the Paramount Theater for the worlde premiere of thee musical masterpiece by Duke Donald of Grantham for which yer generosity is responsible. His royal Tommness of Waggoner hath decreed that Paula of Crider, knowne to all as Mistress Baton, a lot shall conducte said musik with the Austin All-City Bande. The Royal Party of honored guests may reserve seating by sending a swift messenger to the kingdom of Hazy Hills, or by calling 512-264-1002. Ye may also joust for seating if yeare fit to do so! If all yer messengers are occupied, ye may utilize ye not so olde e.mail! (pcrider@mail.utexas.edu) The Royal Party hopes to retire thenceforth following said musikale performance for suitable post-concert libations and merriment.

\*\*\*2 jazz bands & ye olde Middle School Band will perform first, beginning at the hour of 7:00. It is estimated that the High School Band will begin its performance circa 8:00 p.m. If ye plan to attend & wish to reserve seating, please specify if you wish to be seated for the entire concert, or only for the High School Band. Due to the need for many seats for the Middle School audience, a liesurely meal and arrival shortly before 8:00 p.m. is a viable option. Patty Miller will be located in the Paramount foyer to guide you to the reserved seating.



Austin American-Statesman May 27, 1999  
Letters to the Editor

## Extraordinary teacher

Paula Crider is an extraordinary band director and teacher. Recently, a large group of her former Crockett High School students, 1970-1985, gave her a retirement-from-UT party. They wanted to do something special for Crider so they created a Web page to seek funds to commission a 10-minute piece for band to be composed and dedicated to her. Their goal was \$10,000 and just like she taught them to, they set goals, worked hard, made good grades, took pride in representing their school, worked together, practiced a lot and did their best. They accomplished their goal of honoring their much revered and loved teacher with music "just for her." Many thanks to Paula Crider, band director extraordinaire!

**MONA WRIGHT**

Austin

What a wonderful  
tribute!

# N B A ational and ssociation JOURNAL

Official Publication of the National Band Association

Volume XXXXI, No. 2

December, 2000

**The Importance of  
Repertoire Selection  
for the Band Director**

**Communicating from  
the Podium**

**How Your Student  
Can Earn a Superior  
Rating at Solo  
Festival**

**Developing  
Competent Jazz  
Musicians for the  
New Millennium**

**The First Year**

**The Principles of  
Wind-Band  
Transcription (1921)**

**PLUS...**

**Tone and Intonation ... Only a  
Breath Away**

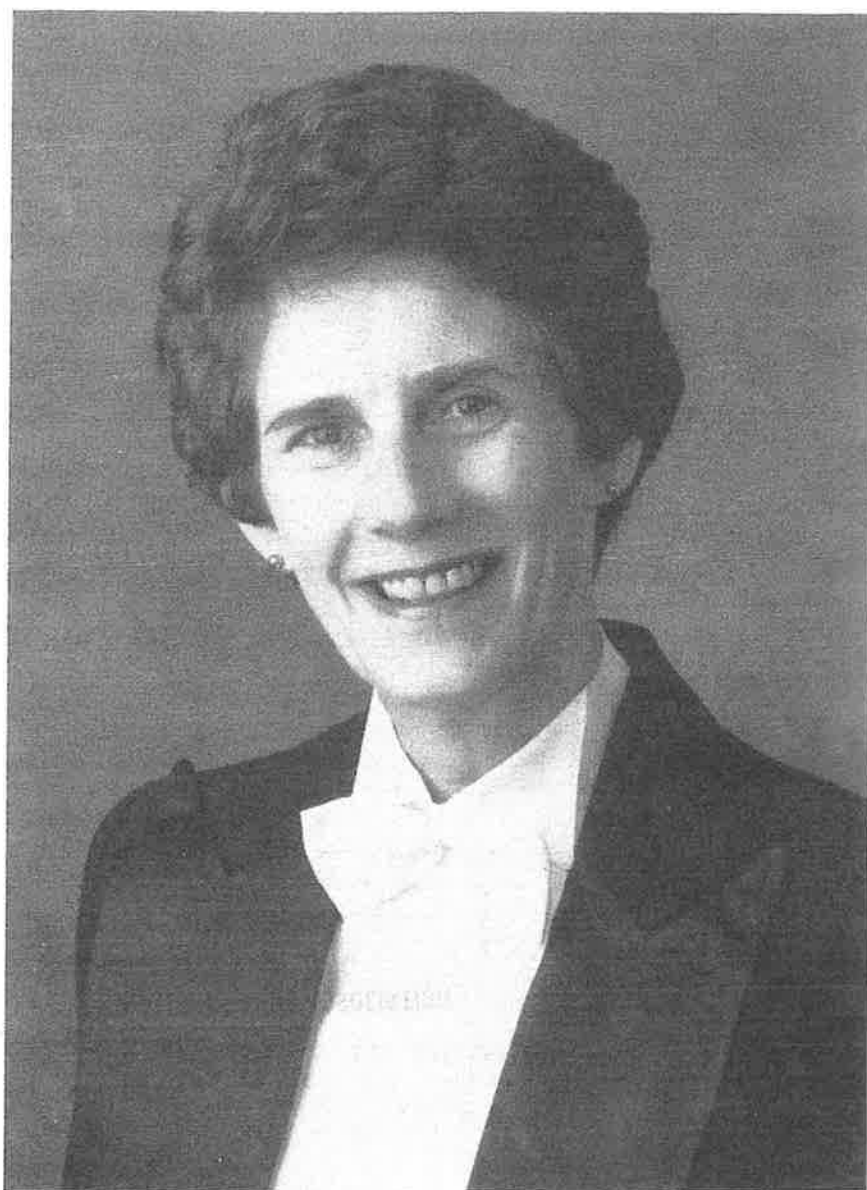
**First Impressions Are Everything  
Countdown to Success!!!**

**Percussion Management from  
the Podium**

**Direction in Student Practice**

**News of the Membership**

**Divisional Reports**



***Paula Crider***

President  
National Band Association

## President's Message

As the aftermath of the events of September 11 continues to unfold, I am reminded time and again of how integral is music to the healing process. There are truly no words to describe these unspeakable acts of terrorism, nor platitudes to ease the sorrow of tragic loss. Yet time and again music has served to express the inexpressible: In the Washington Cathedral where strains of "Nimrod" reflected incomprehensible loss, and "The Battle Hymn of the Republic" gave voice to a newly found resolve. In New York, a lone piper plays "Amazing Grace," "Taps" is sounded at Arlington National Cemetery. Music brings us together. Music rekindles a deep sense of patriotism. Music expresses that which no words can convey.



Who among us has not experienced a renewed sense of pride in our country when conducting the "Star Spangled Banner" after this tragedy? When we sense the *frisson* that seems to make a universal connection between all those who are performing and listening, suddenly those notes sounded at weekly football games seem to mean so much more.

I have spoken to many band directors following the September 11 tragedy, and all relate the emergence of a deeper bond between teacher and student. Clearly, in many instances, this is due to the fact that students have been allowed to see a side of their teachers that has heretofore been hidden. "I look at my students differently." "I find myself listening more and on a much deeper level to what my students say" are two comments that seem to reflect this heightened awareness.

George Bernard Shaw writes of "Beauty in the midst of strife," and time and again our students have revealed a compassion that is beautiful to behold. I am reminded of the words of L. Reynard: "Students all have something extraordinary within them, just waiting to be discovered and set free." As we look into the eyes of our students, realizing that some may well be called to give their lives for the freedoms we enjoy, the need to make every moment count; to enjoy the "Now" becomes an ever present mandate.

I have heard of many instances where band members raised thousands of dollars to donate to disaster relief funds. One of my favorite stories oc-

curred at a Middle School where the band director, while counting donations from 6th graders, discovered a tightly folded piece of notebook paper upon which were the carefully printed words to the "Star Spangled Banner," and this explanation: "I don't have any money today, but I wanted to do something ... I hope these words help. I love you." Then there was the band director who, like many of you, spent time allowing students to talk, to express their fears and to ask questions in class on September 12. When asked how she felt, she responded: "there are no words ... but perhaps I can show you this way." She picked up her flute and proceeded to improvise ... beautifully. I doubt those fortunate students will ever forget the power of that moment of musical expression.

I know that every band director reading this can recount equally poignant stories, and I have no doubt that what you have taught in your rehearsal halls since Sept. 11 has left an indelibly positive mark upon your students. We have always had the medium with which to teach much more than technical proficiencies on musical instruments, but I often think we can too easily lose sight of what making music should *really* be all about.

---

***This is indeed a time to take a hard look at all that matters in our lives; to appreciate many things which were perhaps taken for granted. I have not met anyone of late who hasn't professed to having looked at life differently since Sept. 11.***

---

This is a time for introspection: What can we do to become better teachers; better musicians; better human beings? What can we do to make a difference? It is a time to take pride in our profession ... to know that the art of making music is a profoundly powerful means of expression, and that through music we may bring about an energy, a vitality and an understanding that transcends the mundane and inspires greatness.

I believe that we gain respect for our art not by the work that we do. Rather, respect comes from the manner in which we do our work. In the final analysis, it is our example, not our words that really matter. Take time to reevaluate your priorities and to breathe new life into your world. Take chances — raise the bar. In the words of T.S. Elliott: "Only those



# **The American Bandmasters Association**

**77<sup>th</sup> Annual Convention**



## ***“Anchors Aweigh”***

**March 2 – 5, 2011    Norfolk, Virginia**



ABA 2010

## ABA Officers and Board of Directors



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*President*



**Scott Taylor**  
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**Raoul F. Camus**  
*Historian*





NBA Past President's Dinner.  
 Seated (L to R) John Bourgeois, J Julian, Al Wright  
 Standing: (L to R) Bob Foster, John Culvahouse, Jim Croft, Frank Wickes,  
 Linda Moorhouse, Ed Lisk, PC, Bobby Adam, Jim Copenhaver, Bill Moody



With Sir Roger Bramble and the Lord Mayor  
 of London. London New Year's Parade.





"Tutorial" at Australian National Band Festival. Melbourne, Australia.



# DoDDS Europe Honors Band

Oberwisel, Germany.



Above: With Maestro Fulvio Creux after guest conducting a performance of "Lincolnshire Posy" with the Italian Army Band, Rome, Italy.



Below: The United States Navy Band. ABA Convention, 2009.

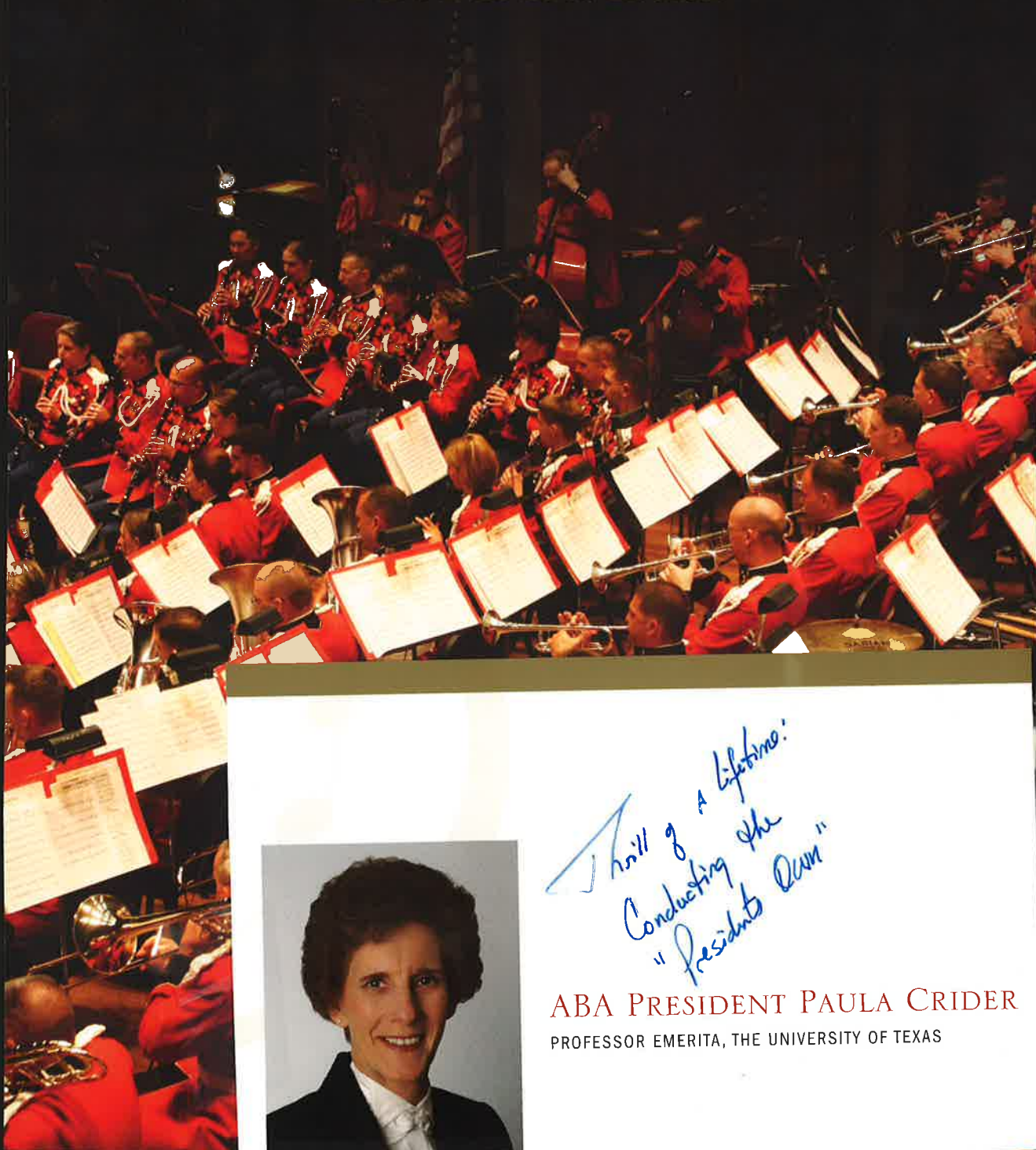


# "THE PRESIDENT'S OWN"

UNITED STATES MARINE BAND

Colonel Michael J. Colburn, Director

## AMERICAN BANDMASTERS ASSOCIATION 77TH ANNUAL CONVENTION



*Thrill of a Lifetime:  
Conducting the  
"President's Own"*

ABA PRESIDENT PAULA CRIDER  
PROFESSOR EMERITA, THE UNIVERSITY OF TEXAS



# Texas Bandmasters Association

## 57<sup>th</sup> ANNUAL CONVENTION / CLINIC



### CLINIC SESSIONS

*Sunday, July 25*

3:00 pm - 4:00 pm

#### **Things I Wish I Had Known Years Ago**

This clinic will focus on techniques and insights gleaned over Ms. Crider's 35 years of teaching. Topics will range from recruitment to improving sound, to conducting techniques. It will also include segments from her co-authored text for band, *Masterwork Studies in the Essential Musicianship for Band Series*.

CC Room 214 A-B

Sponsor: Hal Leonard Corporation

**Clinician: Paula Crider, 2004  
TBA Bandmaster of the Year**



Paula Crider

**BANDMASTER  
OF THE YEAR**

**CLINICIAN**



**FRIDAY-MONDAY, JULY 23-26, 2004**

**HENRY B. GONZALEZ CONVENTION CENTER**

**SAN ANTONIO, TEXAS**





Australian Band and Orchestra Director's Association  
Summer Conducting Workshop, Melbourne, Australia  
January, 2008



# **A CONDUCTOR'S WORKSHOP**



**A PRESENTATION FOR THE**

**AUSTRALIAN BAND & ORCHESTRA DIRECTORS ASSOCIATION**

**BY**

**PAULA A. CRIDER, PROFESSOR EMERITA  
THE UNIVERSITY OF TEXAS  
14-18 JANUARY, 2008**



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## **FOREWORD**

I became a teacher because I loved playing my instrument, and I wanted to share that experience with my students. Little did I realize that learning how to “play” my new instrument {that often unwieldy entity called a band} would send me chasing that elusive, impossible, but ever enticing “perfect” musical moment for over 40 years.

In those years I have known the inevitable heartbreaks and crushing disappointments that all teachers must face...but I have also enjoyed unforgettable highs. I would not trade a second of those special musical moments; when the whole becomes so much greater than the sum of its parts; when everything comes together in a profoundly transcendent experience that may be remembered for a lifetime.

Through music, we have the opportunity to teach beauty every day. Ours is a most powerful tool: We mold lives, we shape lives, and even save lives. One of the most humbling aspects of this crazy profession is that no matter how much we may know, there is always more to learn.

Music is my life-long passion, and on these pages I have sought to include information both practical and profound. In this workshop, I look forward to sharing life and laughter, ideas and experiences, so that we may all learn from each other and begin another year with renewed enthusiasms.

Paula A. Crider  
Summer, 2002

# SCORE STUDY: NEMESIS OR NECESSITY?



A PRESENTATION FOR THE NEW ENGLAND BANDMASTER'S ASSOCIATION

## 1. SCORE STUDY VS. REHEARSAL PREPARATION

*The conductor's first priority is to serve the music, to be a medium, a vehicle through which the work of art is revealed and expressed.*

Günther Schuler

## 2. THE INITIAL SCAN

*Either you believe in what you're doing, or you do not. Music is something to be approached with integrity, not something to be turned on like tap water!* Pablo Casals

## 3. ANALYSIS - TAKING A CLOSER LOOK

*Only when a work has been experienced within, and when it reflects you and your creative participation, does it become interesting, effective and alive. You must learn to get through to yourself.* Edwin Fischer

## 4. MY KINGDOM FOR A PHRASE !

*Phrase. "To cause to understand." Webster's Dictionary. Just as the actor will study a sentence by emphasizing different words--speeding up, slowing down, raising or lowering his voice--so can the musician experiment with varying inflections...in order to discover subtle (or not-so-subtle) differences in a musical phrase.*

Philip Farkas

## 5. BALANCE: THE KEY TO LIFE

*Balance. Proportion. The conductor must know how each voice part relates to the whole, and structure the dynamics so that everything is audible, transparent and clear. Balance in music, as in life is of paramount importance.* L. Reynard

## 6. INTERPRETATION

*There are no safe, foolproof formulas for the solution of interpretive problems--no sure recipes for the correct ration between the performer's initiative and his fidelity to the composer and the text. While this fidelity should be a principal consideration, it will be sterile if not pursued with that blend of instinct, intellect, intuition and imagination without which great performance cannot happen.* George Szell

<pcrider@mail.utexas.edu>



# THE UNIVERSITY OF TEXAS

1982-1999

The University of Texas presented a whole new world of musical growth. I never took for granted the privilege of working with great colleagues, and **outstanding students during my 17 years at UT:** first as Assistant Director of the Longhorn Band, and later as Director of that inimitable group.

At UT I had the opportunity to share what I learned as a public school teacher with future music educators. Conducting the UT Symphony Band allowed me to grow both as conductor and musician. My favorite academic class was conducting--what a kick to watch young students realize the power and magic that is possible with even the smallest of gestures with the baton! I met and learned from many master teachers, performers and conductors who were in residence on our campus: Warren Benson, Morton Gould, Frederick Fennell, Gerard Souzay, Michael Colgrass, David Maslanka, Issac Perlman, Luciano Pavarotti, Wynton Marsallis and Gunther Schuller, to name but a few.

Requests to provide ceremonial bands for various UT functions allowed band members and director to meet and observe many very special people. I was literally speechless when I was once seated next to Tom Landry at an Ex-Student's event, and had to resist seeking an autograph when we played for James Michner's Texas book signing. I worked with **Walter Cronkite while conducting the UT Centennial pit orchestra**, attended many lectures by Barbara Jordan, and visited the home of Liz Carpenter in preparation for Lady Bird Johnson's 80th Birthday Celebration. (Carol Channing sang "Happy Birthday.") I met and performed for Texas Governors, and Governors who would become President...experiences that were humbling, exhilarating, and sometimes even amusing!

Marching into the University of Texas stadium with 380 incredibly bright, talented, dedicated and spirited Longhorn Band members was an indescribable thrill. **Standing on the ladder to conduct "The Eyes of Texas" with a stadium filled with singing Longhorn fans after a Texas victory is a privilege few can claim.**

The UT years were filled with great music and wonderful students, friends and colleagues. Never in my wildest dreams did that skinny trumpet player from Mississippi think that she would one day retire as Professor Emeritus of a great university.









THE UNIVERSITY OF TEXAS

# Longhorn Band





# TAU BETA SIGMA

ATIONAL HONORARY  
ND SORORITY





Paula Crider

## For first time, woman gets Longhorn Bands post

Paula Crider, a nationally recognized band director and former director of bands at Crockett High School in Austin, has been named interim assistant director of The University of Texas Longhorn Bands.

She is the first woman to hold that position. She replaced Jerry Junkin, who has gone to the University of Michigan to pursue doctoral studies.

Ms. Crider will work with Director Glenn Richter in the various units of the Longhorn Bands — marching band, concert groups and jazz band. She also will be an assistant professor in the UT Austin Music Department, teaching conducting and marching band techniques.

### **Cited By National Group**

She is the recipient of a Citation of Excellence from the National Bandmaster's Association, on whose board she has served. She also has been recognized as "teacher of the year" at Crockett High School, where she taught from 1971 to 1982.

Under her direction, the Crockett High band twice was named "best in class" at the Six Flags Invitational Concert Festival and has won 11 consecutive sweepstakes awards for excellence in University Interscholastic League marching, concert and sight-reading competitions. In 1978 that band performed at the National Bandmaster's convention. The Crockett High band also received in 1980 and 1981 the highest honor in its UIL division at the Texas State Marching Contest.

Ms. Crider earned a B.A. degree in English literature and a bachelor's degree in music education — both in 1967 — from the University of Southern Mississippi. She has a master's in music education from UT Austin.

She formerly taught school in Purvis, Miss., and in Austin's old Allan Junior High School.



# Crider honored

Paula A. Crider has gained international recognition as a conductor, clinician and adjudicator. During her 30 years as a music educator, Crider has been a leader in her field. She was the first female in the state of Texas to head a class 5A band program.

Widely known for her innovative drill designs and imaginative half-time performances, Crider's Crockett High School Band twice won the Texas State Class 5A Marching Band Championship, and in 1982 was deemed "Best Band Ever" by the *Texas Monthly Magazine*.

In 1996, following 12 years as assistant director, Crider assumed the position as director of the University of Texas Longhorn Bands, one of the premiere marching band programs in the country. Highlighting her career as one of the nation's foremost teachers, Crider was presented with the Kappa Kappa Psi-Tau Beta Sigma Outstanding Service to Music Award. Prior recipients include Dr. William T. Revelli, Karrell Husa

and Elizabeth Green.

In 1995, she was inducted into the prestigious American Bandmasters Association. Established in 1929, the ABA has elected only 511 bandmasters to membership.

Professor Crider was recently honored by her undergraduate Alma Mater, The University of Southern Mississippi, by being selected as a 1996 Pride of Mississippi Distinguished Alumnus. She is extremely active as a clinician and adjudicator throughout the United States and abroad. She has been invited to conduct All-State bands in 20 states, has been a clinician at the Midwest International Band and Orchestra Convention, and has judged in Ireland, the UK and throughout the US and Canada.

Despite her many accomplishments, when asked what she considers to be her greatest accomplishment, her response is that she has enjoyed the rare privilege of touching students' lives through music for over 30



**Paula A. Crider**

years. A consummate teacher, educator and motivator, Crider is truly outstanding in her field.

Crider is the daughter of the late Polly Mazarakis.



Longhorn Band plays for Presidential candidate Bill Clinton. (He wanted to talk to the saxophones about how much he liked their part in "Wabash Cannonball!")



# A New Direction



Larry Kolvoord/AA-S

Paula Crider, the new University of Texas band director, directs band members through a rehearsal in Memorial Stadium. With a new di-

rector, the Longhorn Band will have a new repertoire of songs, which will include several recent hits.

## Changes are afoot as UT band kicks off season

By JIM PHILLIPS

American-Statesman Staff

The changes on the field today when the Texas Longhorns play their first home football game are sweeping and more emblematic of the times than the annual shuffling of player lineups.

It is good times and bad times, progress and necessity, that wrought changes ranging from the band's playlist to who will fire the cannon named Smokey that booms with each Texas score.

Gameday previews the Texas football team's home opener against Pittsburgh.

E1

The booming from the band this year will have a more '90s edge, a response to campus requests to appeal more to the student body with songs they actually have danced to.

The new band director, Paula Crider, will be taking the baton for the first time after 12 years as an assistant at UT during today's halftime show by the 340-strong Longhorn Marching Band. And in both the pre-game

and halftime shows, there will be a livelier, more up-to-date set of musical selections.

"The team and the players wanted more music from their generation," Crider said. "It's been a real education for me, listening to things I've never listened to. Some of it is pretty good."

Seal's *Kiss From a Rose*, currently No. 3 on the charts, will be on the band's charts today, a move Crider described as "kind of a de-

See Changing, B4



Saturday,  
September 16,  
1995

STATE

Austin American-Statesman

# Changing band won't abandon tradition

Continued from B1

parture, I think." The band also will play themes from a couple of 1995 movies, and will punctuate the entrance of quarterback James Brown with *I Got You (I Feel Good)* by soul legend James Brown.

Not that any of the true traditions are threatened.

*The Eyes of Texas, Texas Fight* and *March Grandioso* are still on the song list.

"Those are some of the traditional things that we

would never change," Crider said.

Also, in reaching out to the students, the band will play to the student (east) side of the stadium as well as the "home" side on the west.

Crider, the first female director of "The Show Band of the Southwest," assumed control this summer when Glenn Richter stepped aside after 15 years. Richter is taking a sabbatical, and will return to teaching next year. This will be Crider's first game as director; the band skipped the Hawaii game.

Crider, a 10-year director of Austin's Crockett High School band, which twice won statewide marching honors, said taking the helm at UT "is tremendously exciting."

"There's something I think really mystical and magical about the stadium. It's been a thrill for me just to come through the tunnel with the band."



Crider

There will be other changes in on-the-field personnel today. The necessity of fulfilling the duties formerly performed by the now-banned Texas Cowboys has prompted the tapping of a broad base of student groups to fill the gap.

For years, the Cowboys have filled one side of the "spirit lines" through which the players run onto the field before the game and after halftime. The Silver Spurs, who also are wranglers for Bevo, the Longhorn mascot, have formed the other line. With the Cowboys banned for five years be-

cause of hazing violations, other organizations are being called on to form the line. Most will be spirit groups like the Texas Wranglers and the Hellraisers, who paint their faces orange and white, said Glenn Maloney, assistant dean of students.

"We hope their members will feel more a part of it," said Maloney, who also heads the Rally Committee, an advisory group on game activities.

The other opportunity is to replace the Cowboys as the keepers of the cannon. At least for now, the Silver Spurs will fill that role.



Greg  
Martin

PC

MARK  
Belcik



## Inside

This was the year that gay characters came to stay on prime-time television. **E4**



## On Wednesday

Hot bowls satisfy Lone Star-size appetites for first-of-January get-togethers.

Austin American-Statesman

# Celebration of Kwanzaa grows stronger in

By NORMA MARTIN

American-Statesman Staff

**C**hristmas is over. The birth of Mary's child has been celebrated, and all of Santa's gifts have been distributed. And within the week, folks will celebrate the beginning of the new year by partying on New Year's Eve.

But during the in-between days, many — an estimated 5 million —

Americans will celebrate another holiday tradition: Kwanzaa.

The African American cultural observance begins its seven-day run today. Each day at private homes and public centers, family, friends and community will gather to focus on the Nguzo Saba — the seven principles.

When Kwanzaa was created in the late 1960s, one of its missions was to give a respite from the commercialization of the winter's long-standing religious

and partying celebrations, said Alli Aweusi, a local musician and storyteller who attended the first celebration in 1966 with Kwanzaa's California creator Maulana Karenga. Aweusi has observed the holiday every year since then.

But a curious thing is happening on Kwanzaa's way to greater appeal, acceptance and longevity — capitalism.

"This was to be expected as it picked up in popularity," said

See Kwanzaa, E2



Life's a  
bowl  
of sugar  
for woman  
who  
marched  
into a  
male  
bastion



◆ Kwanzaa  
force N  
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University of Texas Summer Band Concert

THE UNIVERSITY OF TEXAS



# LONGHORN BAND

Sounds

from

the

Stadium

1997-1998

*The Year of*  
**The Heisman**

The University of Texas

## LONGHORN BAND

*Salutes*

**THE LAST**

Southwest Conference Champions









As a surprise gift at the 1998 LHB Spring Banquet, the band surreptitiously checked out uniforms, & talked DeLoss Dodds (UT Athletic Director) into allowing them on the football field for this small copy of a larger framed photo.

Statue of Longhorn Band member is unveiled. The statue faces the stadium, and is the only statue of a band member on any university campus in the world. This was PC's last project to raise funds for Longhorn Band Scholarships.



"Music moves us, and we know not why. For what  
can wake the soul's instinct like music?"

L.E. Landon

With exciting memories of our first  
**Big 12 Championship**  
to bring the 1996 season to a close,  
we send warmest wishes for a  
**JOYOUS HOLIDAY SEASON!**



*The University Of Texas*

*Longhorn Band*

*Mark S. Belcik*

Mark Belcik, Associate Director

*Greg Martin*  
Greg Martin, Assistant Director

*Paula A. Crider*  
Paula Crider, Director





Best wishes for a prosperous new year

Art by Efraín Guerrero, Studio Art Major





THE SCHOOL OF MUSIC

THE UNIVERSITY OF TEXAS AT AUSTIN

The Longhorn Bands • Austin, Texas 78712 • (512) 471-4093 • FAX (512) 471-6449  
423 Summit Circle • Fredericksburg, Texas 78624 • (830) 990-0247 • VDNJDN@KTC.COM

Director of Bands Emeritus

Dear Paula!

11/22/98  
INDEED ONCE AGAIN IT IS THANKSGIVING WEEK! THE END OF  
ANOTHER LONG AND MOST SUCCESSFUL LONGHORN BAND FOOTBALL  
SEASON! I WANTED TO WRITE NOW TO TELL YOU HOW VERY MUCH  
THE DINKINS APPRECIATE YOUR SUPERB LEADERSHIP OF OUR  
LONGHORN BAND. THE BAND IS ALWAYS "GOOD" BUT THIS YEAR I  
WAS FORTUNATE ENOUGH TO SEE AND HEAR IT LIVE 3 TIMES.

IT IS QUITE WONDERFUL TO SEE THE FIRE AND SPIRIT  
COMBINED WITH EXCELLENCE OF PRECISION MARCHING AND PLAYING!

PLEASE EXTEND OUR VERY WARMEST CONGRATULATIONS TO  
THE "TROOPS", YOUR DIRECTORS, ARRANGERS, SECTION LEADERS, DRUM  
MAJORS & SPECTACULAR TWICKERS — AND ANYONE ELSE OF THE STAFF!

HAVE A MOST HAPPY THANKSGIVING! BEAT THE AGGIE BAND!  
HELP RICKY RUN AND KNOW THAT WE ARE MOST GRATEFUL  
FOR YOUR FRIENDSHIP AND LEADERSHIP!

Sincerely,  
Tim and Jane





April 25, 1998

Dear Ms. Crider,

Thank you so much for encouraging your UT band students to participate in our Reading Rally Day parade again this year. The band makes the parade so exciting and real and fun for all of us, and we love having them. This year's group really got into things when our kids shouted to them, "We love reading; yes we do. We love reading; how about you?" And, the band shouted the slogan back to our kids. We thought that was great. Actually, lots of folks said this was the best pep rally ever, and since we had to do it without UT cheerleaders this time, we know it was because the band had fun with us and helped us make the pep rally a good one.

Again, thank you for encouraging your students to get out into the community to make connections with kids. It means a lot to all of us.

Sincerely,

Susan Sanders  
Zavala Librarian



Dear Paula:

You made all UT festive  
occasions so great and we  
will miss you. We thank  
you for all that you do for  
us and for our great University!

Bill and Isabella



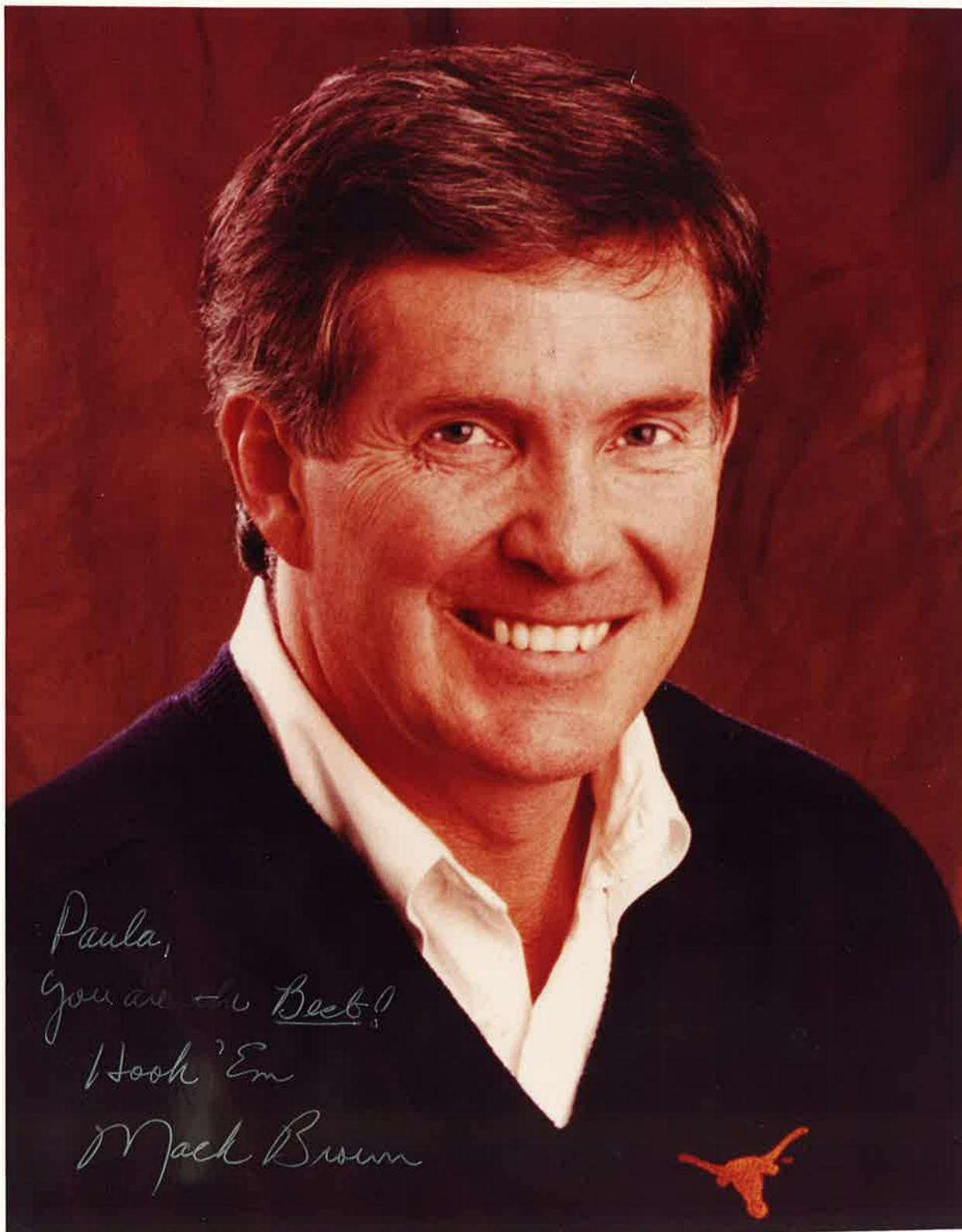
SHARE WITH US THE DREAM THAT ANYTHING  
IS POSSIBLE IN TEXAS HIGHER EDUCATION.

WITH OUR BEST WISHES

BILL AND ISABELLA CUNNINGHAM

*The University of Texas System*





**MACK BROWN**  
THE UNIVERSITY OF TEXAS AT AUSTIN



6/22/99

PC,

It's hard to believe that four years have flown by already. I remember being a scared little freshman from Brownsville, who knew nothing of U.T. and let alone LHB. I also remember being so terrified when I discovered that at the finish of the cross-field marching portion of our audition, that I would have to halt and re-prepare in front of you!! Just in a few days you made me so excited about making a band, which just a week before, I knew nothing about. The lists finally came up, and there I was... second to the last...

The friends I've made, and the experiences I've had in LHB have been the best part of my life. I dread the upcoming marching season not because of the challenges it may bring, but because it will be my last. No more "Porkchop!", no more God o'clock departures, no more tunnel, no more taps in one and no more playing "Eyes" while wearing my burnt orange uniform with pride...

Thank you PC. Thank you for always taking care of us. Thank you for making LHB feel like a family in a university where it is very easy to become a number. Thank you for giving me the chance to see a good portion of our country (Maybe DeLoss Dodds helped a bit!). Most of all PC, thank you for believing in me enough to make me a Section Leader. I have the utmost respect for you PC, and thank you for giving me the chance, no, the honor, of working with you.

The memories I've made here are too numerous to count. However, I will always cherish our trip to L.A. this past year. I remember telling everyone that you were going to have the entire state of California fired because of all that went wrong!! 😊 I do not have many regrets, but one is that I never really got to speaking to you ~~this~~ until this year.



I guess I was just always intimidated by you, even this past year while I was section leader. Maybe deep down I was always worried of letting you down. Just call it a healthy respect for you... Sorry if I'm rambling on, but no words can express the thanks I wish to give you. If you see a tear in my eye tomorrow night it may be because of all that dust in Bates, and then again, maybe not. Take care and know that you will be missed.

Sincerely,

*David Muñoz*

David Muñoz





**The Textbook Vigilantes: Do They Really Protect Our Kids?**  
**The Richest Black Neighborhood in Texas, by Lawrence Wright**  
**Stephen Harrigan on the Texans Who (Sort of) Conquered Space**

# Texas Monthly

**GOOD  
CLEAN  
FUN!**

**Inside the World  
Of High School  
Bands, Where  
Kids Are Nice  
And Halftime  
Is All That  
Matters.  
See Page 154.**

## BEST BAND EVER

**Crockett High School, Austin, 1980.** Heartwarming story that fits all the clichés: character in the face of adversity, practice makes perfect, triumph against all odds, and spoils for the victor. Began in despair, with Crockett's band decimated by crosstown busing—only 96 wind players left, less than half the original number. But band director Paula Crider, the first woman to direct a Class AAAAA marching band, refused to give up. Brought in Randy Bass from the UT band to develop arrangements that turned compact size into an advantage (clear, crisp playing and distinct contrast between soft and loud passages); imposed an exercise regimen to improve marching prowess; preached confidence against bigger opposition—all on a budget of just \$5000. At state competition, up against bands three times its size, Crockett marched to championship score in just four plays. Opened with Earth, Wind, and Fire's "In the Stone," followed by "When the Devil Went Down to Georgia" and "Theme From Dallas"; closed with "Malagueña" and, as Crider recalls, "We blew 'em away." Repeated that victory the following year. Afterward, Crider moved on to UT band department, where she now directs a dozen members of her 1980 Crockett band in UT's Longhorn Band, the state's toughest lineup to crack. Her legacy: the memory of a legendary band.

Ray-Mel Cornelius



June 3, 1977

Principal  
Crockett High School  
5601 Manchaca Road  
Austin, Texas 78745

Dear Sir:

I recently had the opportunity to hear the Crockett High School Band performing at the University of Texas at Austin.

I just wanted to send you a note telling you how impressively Ms. Paula Crider and the Crockett High School Band represented you and your school. They are certainly one of the fine bands in the country and represent the finest in music education.

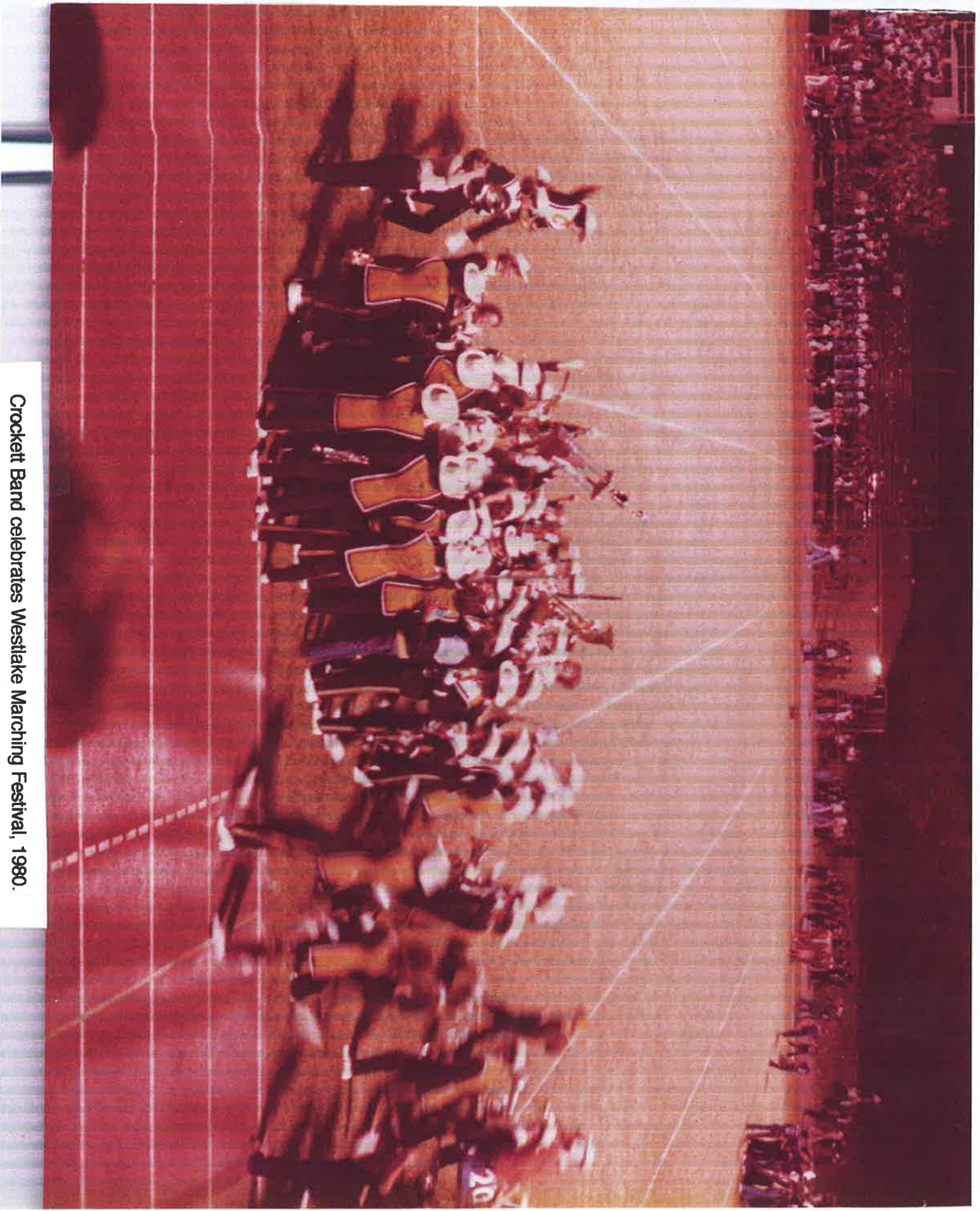
Sincerely,

David Whitwell

DW:ch

C  
O  
P  
Y





Crockett Band celebrates Westlake Marching Festival, 1980.





Texas Independence Day performance at State Capitol.....how much longer will we have to play?!!?







TEACHER  
OF  
THE  
YEAR



Jean Richmond



Paula Crider



Claire Anderson



Hazel Adams

## 5 finalists for 'Best Teacher' tell experiences

Every school in Austin with a "teacher of the year" finalist feels the same way Austin High School associate principal James Tolbert puts it.

"We think we've got the best candidate in town," he said about veteran teacher Hazel Poole Adams.

Sixty - four - year old Adams is one of 10 teachers picked by her associates as a finalist for the best teacher in town. The winner will be named Friday. Five other nominees have already been featured in The Austin Citizen.



Max Fisher

The Shreveport, La., native has taught in the Austin school district 19 years. She became a "crossover" teacher to Austin High School when the administration informed the staff at the old Anderson High School that it would be closed.

Next year will be her last year of teaching before retirement. But Adams is still saying, "every year is the best year for me."

The health education teacher says "I won't be at home sitting down" when her 40-year teaching career ends.

She decided to quit teaching physical education along with health education courses "when I got to the point that I couldn't cover a badminton court with my students."

+++

Thirty - four - year - old Harley Max Fisher, who teaches American History and European studies at Crockett High School, says his "career as a ham" (that he thinks is typical of every teacher) began when he co-starred as the groom in a "Tom Thumb Wedding" in the second grade.

Fisher has taught history in the Austin school system for 12 years; nine of those years have been at Crockett.

He started his career at Fulmore Junior High School, where he started making South Austin "safe for democracy."

Fisher was one of the teachers who "opened" Crockett in 1968. South Austin is home now and Fisher says it's "a whole different town out here."

He prefers teaching high school students because they are "more independent," even though high school teachers compete with extracurricular activities, cars, girlfriends and boyfriends, and "almost too much involvement."

+++

Bedichek Junior High School teacher Claire Anderson, at 26, is the youngest teacher of the year finalist.

The eighth grade English and seventh and eighth grade journalism teacher said "school was always a good place for me." She

with it is to "lay all the cards on the table and talk about what the problems are," she said.

The Austin native is particularly interested in students with learning problems and those who aren't very involved in school activities. She is "intrigued" by their problems and a desire "to help them get to a point that they can function in life."

+++

When Paula Crider began teaching at Crockett High School seven years ago, she had the distinction of being the first female AAAA band director in the state.

She's proud to report that there are four in the state now, and three of them are in Austin.

The 32 - year - old band director teaches more than 270 students in the instrumental music program at Crockett. Her prescription for success in the classroom includes organization and enthusiasm.

With 180 students in the band hall during marching season, Crider said "there's no way you're going to get anything done" without organization. Instilling enthusiasm in her students is "99 per cent" of the task of a good band program.

Crider says music isn't just an extracurricular activity. Music teaches "a sense of individual responsibility and discipline" along with lessons in math, a foreign language, "aesthetic experience" and the physical exercise of marching drill.

+++

Burnet Junior High School teacher Jean Richmond subscribes to "hands-on" techniques to get her students interested in and to teach them life, earth and environmental science. Students learn to use equipment, research and experiment by doing.

She sparks their interest in "the little things," like how a rock is formed, or how a snake sheds its skin, and "the big things seem to take care of themselves."

The chairman of Burnet's science department says "I think I learn as much from the students — if not more — than they do from me."

old teacher



# NATIONAL BAND ASSOCIATION



## EXECUTIVE COMMITTEE

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EXECUTIVE SEC.-TREAS.  
EARL DUNN  
IMMEDIATE PAST PRESIDENT

June 14, 1978

Paula A. Crider  
Band Director  
Crockett High School  
5601 Manchaca Road  
Austin, Texas 78745

OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-8828  
HOME: 313-663-8097

Dear Paula:

## BOARD OF DIRECTORS

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RONALD THIELMAN  
MERTON UTGAARD  
ROBERT WACHTEL  
FRANK WICKES  
JAMES WINTERS

On behalf of the National Band Association and especially myself, I wish to thank you for presenting your fine band at our NBA Convention in Knoxville last week. I have heard countless comments of your superior performance.

Every person attending the concert was most enthusiastic and excited with the band's performance, and I am sure the audience response indicated everyone's great enthusiasm. As President of NBA I was most proud of every band that participated in our convention program. In the concert, marching, and jazz band events, I felt we had every reason to be proud of the NBA performances.

I trust you were pleased with your decision to participate in our second National NBA Conference and that you found all details concerned with your appearance satisfactory. I would indeed be most pleased to hear from you and to learn of your reactions, both pro and con, relating to your participation.

With appreciation and thanks for being a most important part of our convention, I remain

Cordially yours,

*William D. Revelli/klp*

William D. Revelli  
President, NBA

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AL G. WRIGHT  
HONORARY LIFE PRESIDENT  
FOUNDING PRESIDENT

WDR/klp

AUSTIN INDEPENDENT SCHOOL DISTRICT  
AUSTIN, TEXAS

PRESENTS

THE DAVID CROCKETT HIGH SCHOOL

SYMPHONIC BAND

IN CONCERT



DIRECTOR: MS. PAULA CRIDER  
ASSISTANT DIRECTOR: MS. PATTY MILLER  
NATIONAL BANDMASTER'S ASSOCIATION CONVENTION  
THE UNIVERSITY OF TENNESSEE  
KNOXVILLE

JUNE 9, 1978

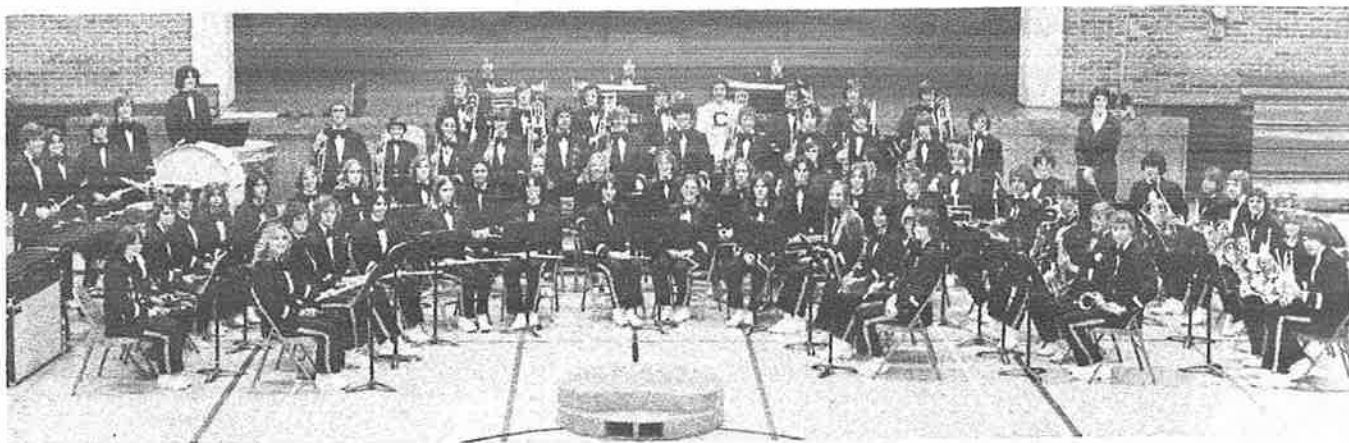
10:45 A.M.





# **PROGRAM**

Cielo Andaluz . . . . .	Marquina
Irish Tune from County Derry . . . . .	Grainger
Concert Etude . . . . .	Goedeke
<b>Trumpet Section, featured</b>	
Scottish Dances . . . . .	Arnold-Painter
Till Eulenspiegel's Merry Pranks . . . . .	Strauss-Hindsley
Yankee Doodle . . . . .	Reeves-Brion



12:00 noon -

1:30 p.m.

Exhibits open in Lobby of Hyatt Regency

2:00 p.m.

## **OSWEGO HIGH SCHOOL WIND ENSEMBLE**

**OSWEGO, NEW YORK**

Edward S. Lisk, Conductor

Joseph Scagnoli, Presiding,

University of Tennessee Music Hall



# **PROGRAM**

A Ceremonial Fanfare . . . . .	Reed
Marche Hongroise from Damnation of Faust . . . . .	Berlioz-Smith
Canticle from Three Solos Flutes & Wind Ensemble . . . . .	Del Borgo
Aquarian Concerto . . . . .	Russell

Norbett Buskey, conductor

David Burritt, percussion

Nocturne, opus 9, no. 2 . . . . .	Scriabin-Reed
Symphony for Band . . . . .	Bilik
Army of the Nile March . . . . .	Alford



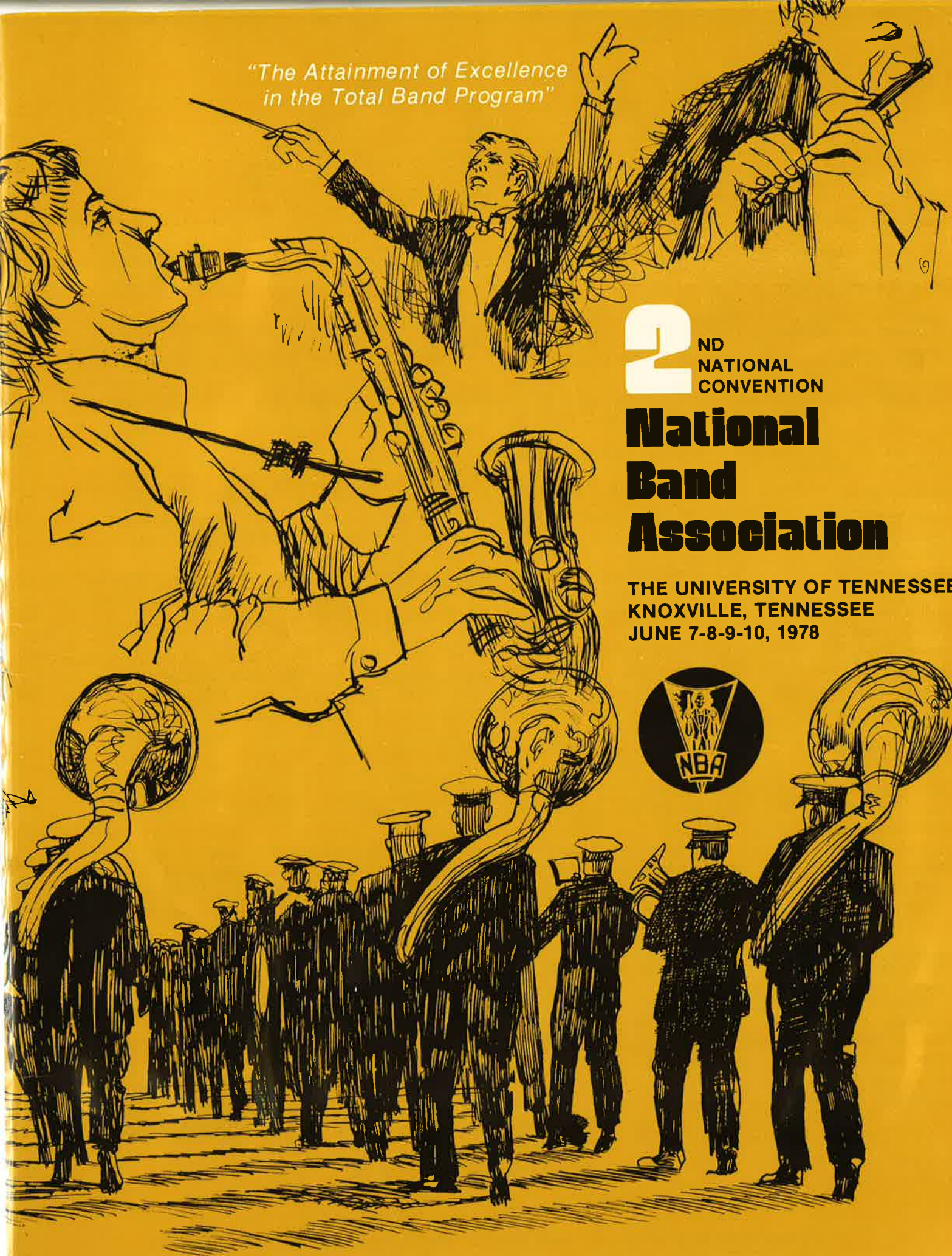


*"The Attainment of Excellence  
in the Total Band Program"*

**2** ND  
NATIONAL  
CONVENTION

# National Band Association

THE UNIVERSITY OF TENNESSEE  
KNOXVILLE, TENNESSEE  
JUNE 7-8-9-10, 1978







EVERYTHING I NEEDED TO  
KNOW ABOUT LIFE I  
LEARNED IN THE CROCKETT  
BAND....

Be enthusiastic and excited about  
EVERY thing you do, even if you  
have to make yourself feel it ~  
ALWAYS, ALWAYS be 15 minutes  
early so you will be on time ~  
Practice DOES make perfect! ~ an  
average Bk girl is an important  
part of the whole tune ~ Hard  
work equals a lot of pride and fun  
~ When the Crockett Band plays  
People DO listen ~ When it's worth  
doing it's worth doing right ~ Be  
your BEST . Someone is watching





I got in a bit of trouble with Central Administration over my speech to Austin City Council. Apparently teachers were not supposed to speak without approval (e.g. "censoring") by the Superintendent. The resulting ill-advised city-wide busing plan reduced our marching band numbers from over 200 marching at 1980 State Marching Contest to 96 winds. (1981 State Marching Contest). 'Tis far better to beg forgiveness, than to ask permission. n'est-il pas aussi ?



DIJ  
101  
10

Thursday, December 13, 1979

Austin American-Statesman

A9



Staff Photo by Kit Bröcking

Paula Crider, a Crockett music teacher, speaks at the Austin High School meeting on busing.

## Busing — From A1

reached for comment Wednesday night.

Without reaching an agreement with the suit's plaintiffs before submitting a plan to the federal courts early next week, school officials face the possibility that an appeal would be filed with the 5th U.S. Circuit Court of Appeals. The New Orleans-based court repeatedly has criticized school officials for not ending racial and ethnical segregation in the Austin Independent School District.

Essentially, the proposal made by the plaintiffs — which found tentative agreement with a majority of the school board — would have exempted most naturally integrated neighborhood schools from busing plans. Also, it would have transferred fewer senior and junior high school students than AISD's Plan 1, released last week and discussed in Monday and Wednesday nights

In concert attire. 1979





Staff Photos by Julie Fernandez

Paula Crider, Crockett High School band director, leads the band

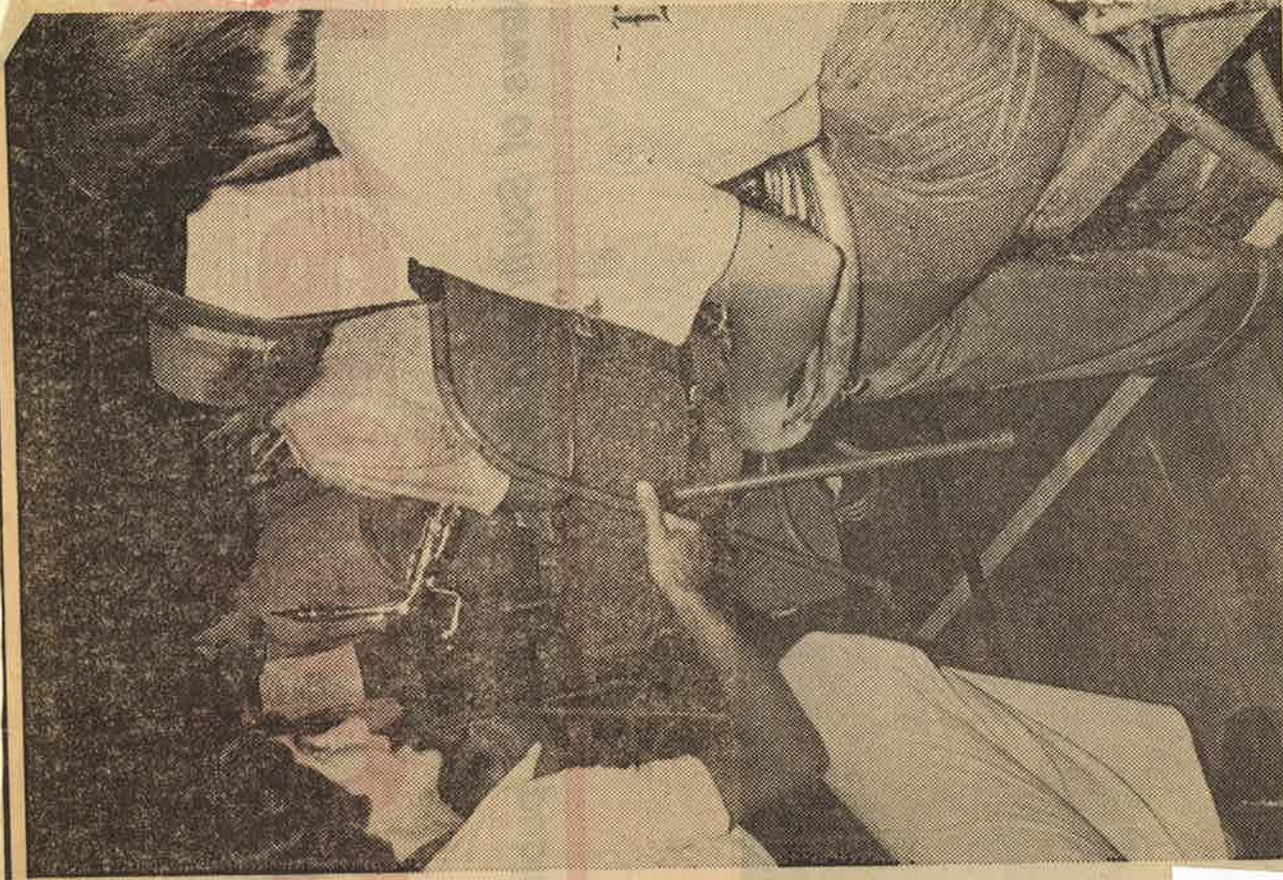
# *Crocket band director also teaches grammar*

**BY MONA ROSS**  
Neighbor Correspondent

In between organizing and mothering some 183 teenagers who march in the Crockett High School band, Paula Ann Crider still finds time to correct their grammar.



I did not, however, teach this reporter how to spell!



Band students get a few tips from Crider before a performance



"What? Did I hear 'ain't' come out of your mouth?" she said in mock astonishment to a youth complaining that his horn needed some repair work.

"I had a double major. English and music," explained Crider, who was the first woman band director in Texas when appointed to the position at Crockett eight years ago. "But music has always been the real challenge."

Since Crider signed on with Crockett in 1970, four more women have become high school band directors in the state and two of them, besides Crider, are in Austin (at Anderson and Lanier).

"In many ways, it's been an advantage," said the band director, responding to the omnipresent question of how her sex effects her job.

"I have no discipline problems with the guys. Sometimes they will resent authority from another man. But I am a firm believer in discipline," said Crider.

A Mississippi girl was a junior in high school before she picked up the trumpet and decided to join the band.

From there, she studied music at the University of Southern Mississippi and at the University of Texas, where she received her master's degree in music.

As a junior in college she decided to become a band director, a goal which she realized shortly thereafter when receiving the Crockett High position, "which really caused a furor back then."

People didn't feel that a woman could handle the students, Crider said, and she set out to disprove those theories, forming what is now known as one of the most outstanding marching bands in the state.

"We're not your regular B-flat band," she said, pointing to awards and trophies that have accumulated over the years.

**The wind ensemble, a specially selected**

group of band students, last year were chosen as one of four high school bands to play at the National Bandmasters Convention. Crider was the first woman band director to be invited to the meet.

"We have a motto here. You get out of band what you put into it," said Crider, explaining that the band members practice three hours after school, in addition to an hour-long band class, plus the half hour of personal practice she urges on students at home.

As a result of the hard work and practice the Crockett High band has won the sweepstakes competition for the past eight years, a highly-coveted award for sight reading and marching at the regional level.

In 1976, the band represented Texas as the Bicentennial Band, marching in the parade in Washington, D.C.

The same year, the band was declared "Best in Class" in a band festival held at Six Flags Over Texas.

Crider is particularly proud of being named the first woman AAAA band director, which she compared to "doing a good coaching job. It's very sought after and very difficult to obtain."

"A lot of our successes I would attribute to the pride the kids have in the organization," said Crider. "They work hard and they're responsible. They're not angels, but they're super kids."

Although there are the normal frustrations such as too little time and too many (student) needs, Crider does have an assistant, Patty Miller, and the upperclassmen often spend time helping the younger players get the routines down pat.

And, Crider is fast to admit, there are the rewards and compensations that another job might not have.

"Most important is seeing that kids can make music. They have to have the tools and they have to give of themselves. They have to feel (the music)," said the state's first woman band director.

"There's no such thing as perfection, but every year we get a little closer. And," she added with a grin, "The closer we get, the more rewarding it is."





STATE OF TEXAS  
EXECUTIVE DEPARTMENT  
AUSTIN  
March 2, 1972

PRESTON SMITH  
GOVERNOR

Miss Paula Crider, Director  
Crockett High School Band  
David Crockett High School  
Austin, Texas 78745

Dear Miss Crider:

It is a privilege for me, as Governor of Texas, to extend a very warm personal greeting to the Crockett High School as these fine Texans, for the third consecutive year, host our State's birthday celebration here in our State Capitol Building.

We Texans have a great heritage of which we are all proud, and it is indeed heartwarming and inspiring to see our young adults of today showing their love and devotion for their State and for their Country.

I feel that you are truly representative of the vast majority of the youth of our Nation and this assures the perpetuation of the heritage which you have inherited.

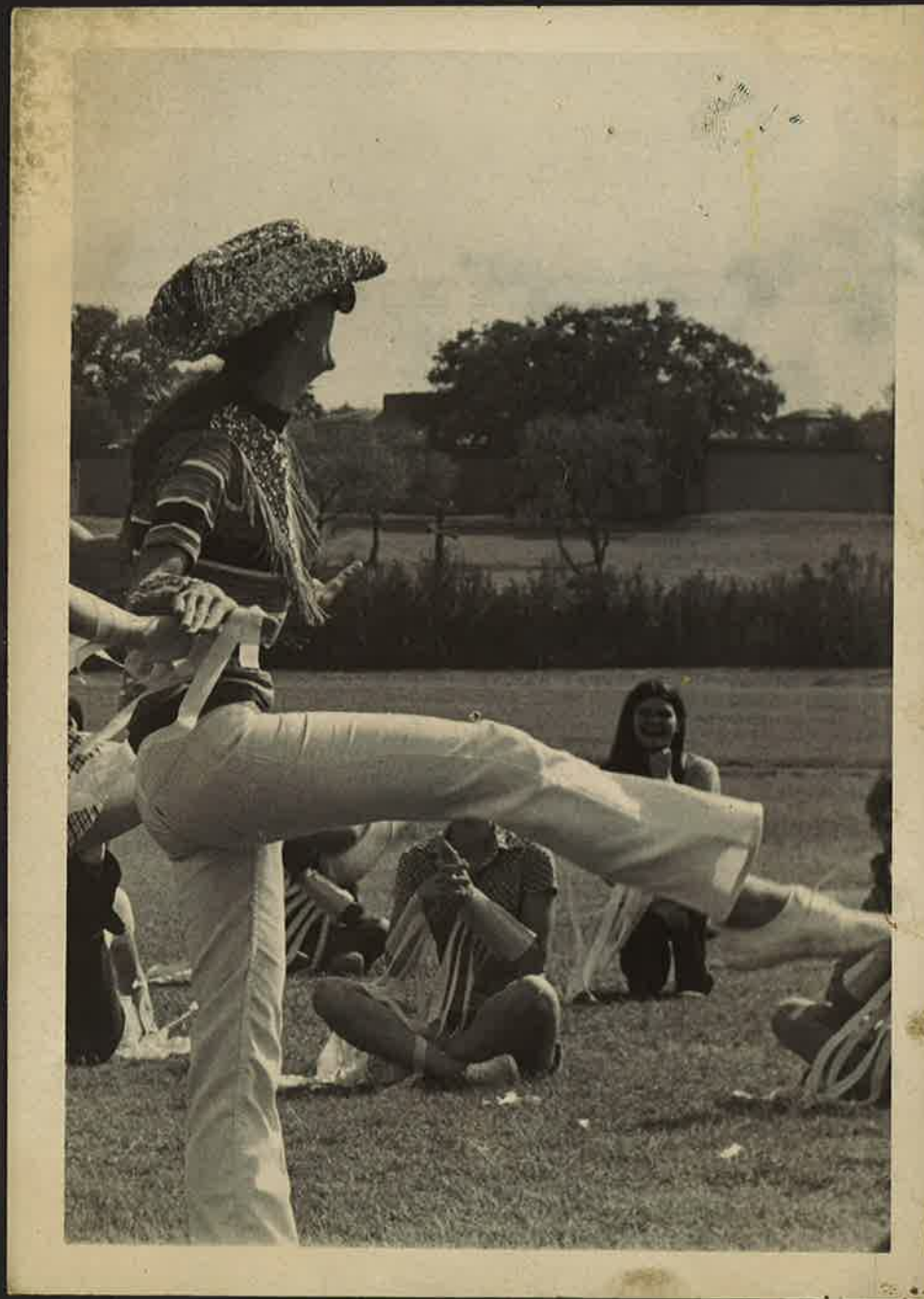
In recognition of their fine service, and, in commemoration of this event, I hereby designate the Crockett High School Band, the Crockett Concert Choir, and the Crockett Texans as official hosts for this ceremony today.

Sincerely,

*Preston Smith*  
Preston Smith  
Governor of Texas

PS:mnc





Once upon a time, long, long ago, the Crockett Band Boosters had a very enterprising Band Parent President. He was also possessed of a wicked sense of humor. His goal was to raise more \$\$\$ than ever before, a goal I wholeheartedly endorsed.

He proposed this: If the band can sell 5,000 Community Birthday Calendars this year, Ms. Crider will learn and perform a Tex-Ann (our drill team) routine. I readily agreed, for the band had never sold more than 500 calendars in a year. I encouraged sales, safe in the knowledge that the band would not even come close to the overly ambitious goal. This was the year I learned never underestimate the power of seeing one's band director humiliate herself as motivation for sales. The band sold well over 5,000 calendars that year.....and yes, that is *moi* performing with the drill team! (The camera caught me in mid-kick.....I am certain my kick was as high as any Rockette.)





*C HS Européen Tour - 1980*



**Souvenir de Versailles**

# Crockett band director will be missed by all

By JULIE FERNANDEZ  
American-Statesman Staff

The occasion had all the ingredients of a class reunion. Some guests carried their high school yearbooks, others laughed about days gone by and some even brought their babes in arms.

But the 200-plus persons gathered in a South Austin backyard last Friday did not come to fraternize with each other. They came for a final farewell for their former teacher and band director, Paula Crider.

For the past 12 years, Crider has been "mom," confidante, friend and teacher to those former and present members of the Crockett High School Cougar Band who gathered.

Crider, 37, has accepted the position of associate director of The University of Texas Longhorn Band, a move she labels "the hardest decision in my life."

"It's like leaving home. I'm leaving so many traditions and many kids who are so musically talented," said Crider, whose name has become synonymous with the state and national accomplishments of the Cougar band.

The new job, however, offers her "a chance to move to one of the greatest bands in the nation," she said. "And I'll be teaching young folks how to teach band. Teaching can be one of the most rewarding things in the world. The look of achievement in students' eyes makes everything worthwhile."

"I hope to turn out some good band directors and let them experience that same feeling," said Crider, who earned a master's degree in music

## Notable neighbor



Staff Photo by Julie Fernandez  
Paula Crider, right, chats with Betsy Figer, a 1977 student.

education from UT in 1971.

A former all-state high school basketball player, Crider says her interest in music was sparked during her senior year, partially due to the proximity of the band hall to the basketball gym. "The minute I discovered music I was hooked for life," said the accomplished flute and trumpet player. Crider was band director for a small high school in Mississippi, moved to Austin to attend UT, and served two years as band director at Austin's old Allan Junior High before coming to Crockett.

Under her direction, Cougar Band members have had plenty of reasons to toot their own horns. Their accomplishments, too numerous to be en-

graved on a plaque given to Crider at Friday's appreciation party, range from University Interscholastic League sweepstakes trophies for 12 consecutive years to local, state and national marching honors to last month's first place state wind ensemble title.

The band, which has boasted as many as 300 members at a time, is known for its innovations and stunts in music and marching routines — a re-enactment of the shooting of J.R. to the "Dallas" television show there, the juggling of balls by 12 flag carriers to a circus tune, and double-tongued trumpet-playing, to name a few. Crider, a stickler for discipline, insisted band members' honors were also equal to those of their academic accomplishments.

Memories flowed freely at the party. Doug Wunneburger, a 1973 graduate and former Cougar drum major, recalled Crider's system of demerits. "I got one for telling a bad joke once in class," he laughed. "She's probably the best teacher I ever had," said Betsy Figer, a 1977 graduate. "She taught us more than music. She taught us how to get along with people, how to be leaders and to strive for perfection."

Patty Miller, Crider's assistant director for the past five years and former student, also is leaving the Cougar den to study for a master's degree in music at UT. They'll be missed but the band's show must go on.

"Whenever we were down and out from a disappointing performance or tired from practicing, Miss Crider would always say 'Keep on keeping on,'" said Crockett incoming senior John Smallwood. "And that's what we plan to do."

Austin American-Statesman  
Thursday, June 10, 1982



## A Legend is Leaving

A legend is leaving.  
One that has filled the air  
around us with a great sense  
of pride, interminable endeavor,  
and joy.

She continuously gives the most  
of herself, so that she and others  
around her can benefit from her  
experiences and knowledge.

She has gone to all lengths, left  
no avenue unexplored, and has made  
every effort in her power so that  
we could build a sense of pride  
and know what it's like to be the best!

We have all grown fond of her, as  
she shows a never ending eagerness  
to help us out, and bring a little  
bit of happiness and knowledge to  
each individual.

She is an advisor, a leader, and a  
friend who has filled this short time  
in our lives with strength, pride  
and happiness.

A legend is leaving  
though she will never be forgotten,  
as we all will hold the memory of  
this vivacious, astounding, intelligent,  
and beautiful lady in our uppermost  
thoughts.

We say good-bye Paula Crider,  
and our love and thoughts go with you.  
You have brought each one of us  
something special that no one  
else could give.  
We are all saddened for a  
legend is leaving.

- Sean Hazuda Bernal

5/9/03

Hi Paula,

Thanks for your email response and your address so I could send this to you.

The longer I am around, the more I realize how important an influence you have been in my life. So much of my foundational concepts I trace back to you and my CHS band experience. I remember in the first week that I met you that a memorable event happened. We were in freshman summer band learning how to march in a block band formation. The drum major blew a counter march whistle and for some reason, no one on the first row turned. From an inner row, I turned.....I was the only one to turn and was either going to be really right or really wrong and was very nervous about it while passing back through the band. I was right. You stopped the band and me (way down at the other end of the parking lot by now) and went on and on over the bullhorn about doing the right thing even when it is risky and not to follow if you know you are right but to lead. You used my name and me as an example and proceeded to give me a reward of a break while everyone else continued. OK, I had a little inner sense of doing the right thing already, but how you responded with praise and reward really cemented in me that doing the right thing, while difficult is the only way to go. I have since continued to do what I believe is best even if it would be easier just to go along with the crowd. It is also easy for me to speak up in meetings, presentations, or the classroom to speak from this point of reference. As a result I am considered as a leader in many situations.

I remember being a part of a group of students who worked together to accomplish great things. I remember each year being better than the last. I remember learning what sacrifice of time and effort will do to the success of the end result. I remember working on nuance - details that sometimes very few if any listeners may catch, yet became so meaningful to me and the other band members. I remember the ever present challenge of increasingly difficult music. I remember the great variety of music that we would work on and coincidentally today, I appreciate many varieties of music and program concerts in that light. I remember your motivation with a smile and sometimes just with "the look". I remember the struggle to play in tune with the machine or a partner. To this day, I have a heightened sense of intonation and have used it as I sing in church choir (I'm the bass singer who is the anchor on pitch), play trumpet, and even spot tune the large pipe organ at church. I remember learning rhythm (I have used that darned rhythm chart in band teaching and in handbell teaching). I remember creative problem solving that you used to fix inaccuracies in performance and have used similar techniques in both musical teaching and technology teaching. I remember learning how to play tennis and how much I enjoyed the times that you and I played doubles. I continued with tennis through college and that was my physical outlet. I remember learning that musicians can have a humorous side by seeing you enjoy laughing and interacting with people. I remember your challenges. Let's see.....there was the one where you had to learn the 12 major scales on an instrument that was not your principal--very impressive.....and then there was that little dance team routine that you learned as a result of a group challenge being met. And on and on.....




As a band director for thirteen years, I know that I drew upon my experiences with you on a daily basis. As a handbell director, I continue to do things that remind me of you. In leading the Austin Handbell Ensemble since its beginning in 1996, I can say that every year has been a marked improvement over the previous. I continue to put in whatever time is needed outside of practice time to do the right thing and help make us successful. For example, I cannot tell you how much time I put in on something like designing and putting together the concert programs. Every detail must be high quality and perfect, and usually it comes off that way. Our group excels at making music. We perform on a very difficult instrument for making linear consistency in dynamics and vertical accuracy, yet that is something that I insist on. I also insist on adding nuance to the printed page and even changing my changes based on the musical moment. Each concert reflects the improvement of the group by challenging them physically and musically in the level of difficulty of the selections. I inject humor (some would argue that point) in rehearsals as well as insisting on high musicianship and accuracy and the atmosphere remains light and purposeful. My conducting has become my principal instrument and I strive to be clear, precise and consistent while not looking like a performer on the podium. You were and still are that way. Our reputation as a performing ensemble has led to our selection as the recording ensemble for Shawnee Press and Alfred Music Publications in the past years for recording their new publications for handbells. Those full recordings were made and distributed to handbell directors across the country along with mini scores. We had to be as accurate as possible and we were.

The Austin Handbell Ensemble has recorded and released two CD's of our own and I have included a copy of each of them for you. While not quite 100% happy with them (is that possible?), they are pretty good and have both received very good reviews from peers across the country as well as from local sources like Jim Swift (he did an On the Porch segment on us last fall) and John Aielli of KUT who played the heck out of our Christmas CD and had highly complimentary words about us. Anyway, please accept these two CD's as a more tangible way of my thanks to you, for without you I would not have been capable of creating an ensemble that performs at ever increasing levels of skill and musicianship.

Thank you!!

Bob

A handwritten signature in black ink, appearing to be 'Bob' with a stylized flourish.

bob.avant@esc13.txed.net  
2619 Brisbane Rd  
Austin, TX 78745  
512-442-3314

## On to TEXAS

### U.T. Grad School & Allen Jr. High School

{1968-9 \* 1969-70}

Realizing I still had much to learn, I decided to follow my college band director, Bill Moody, who had become Director of Bands at The University of Texas.

I was accepted into graduate school at UT, and very much looked forward to re-entering the safe haven of academia. However, fate once more intervened, as Weldon Covington, AISD Music Supervisor was searching for a Middle School director to teach at a school in East Austin, a job no one seemed eager to embrace. (Least of all *Moi*.) But "Mr. Cov" promised to schedule my band classes so that I could continue my graduate studies, offering me the best of both worlds.

Teaching at Allen provided the best possible learning experience. The band was comprised of 50% African Americans, 49% Hispanic, and 1% anglo. I had to learn an entirely new vocabulary in order to communicate. (I quickly learned many profanities in Spanish so that I could raise an eyebrow and discourage inappropriate language.) I discovered when the students learned to trust me; when they knew that I cared, I couldn't get them to leave the band hall after school.

I also learned that flippant comments like: "I would rather be here with you, but I have to go hear a boring speech by a school board president" could cause much embarrassment. On the day following my remark, Wilhelmina Delco, President of the school board came to my after school rehearsal to pick up her daughter, Loretta. She asked if I enjoyed her "boring speech" and never let me forget my gaffe, even when she became a Texas State Legislator!



When I began teaching at Allen, I discovered the band had suffered several years of revolving band directors whose interests were not necessarily in raising the band's performance standards. I still remember the blank looks on the first day of rehearsal when I said "O.K. let's begin with a Bb concert scale." "What's that, Miss?" They asked.

Needless to say, the band suffered from low self-esteem, and (I learned) dreaded pep rallies, because they "didn't sound good." Enter Johnnie Vinson, who was also in grad school at UT. Johnnie had taught Jr. High for several years, and generously shared some of the skillful arrangements he had penned for his band.

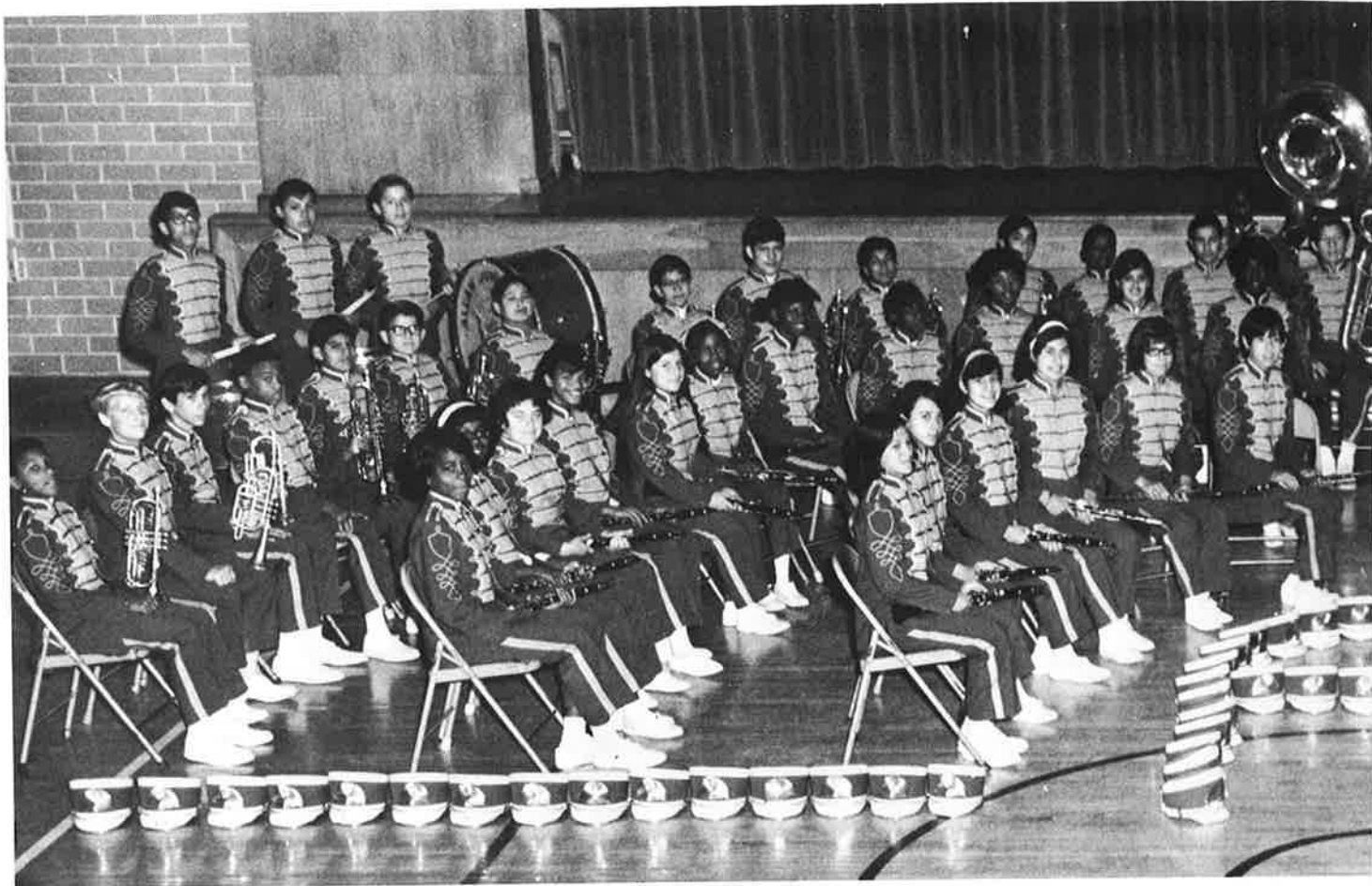
Johnnie's arrangement of "Watermelon Man" transformed the band into heroes! We were a hit at pep rallies. Other popular tunes such as "The Horse," and "Wipeout" quickly followed. (Great for encouraging percussionists to work on stick control!)

The kids at Allen demonstrated an unbelievable work ethic, and when I learned to choose appropriate music, they enjoyed success at UIL as well.



Note to self: "Blessed Are They" is not the best choice for the first time at UIL!





First Row: (left to right) Clarinet: Alice Rodriguez, Barbara Donley, Cecelia Coy, Lenora Ledesma, Flute: Geneva Govea, Anita Cisneros. Second Row: Clarinet: Deborah Fowler, Judy Washington, Laura Leigh, Deborah Dawson, Amelia Ruiz, Anita Harden, Beverly McKinney, Phyllis Norwood, Barbara Jones, Eva Saldana, Joyce Morgan. Third Row: Cornet: Vincent Medaris, Jimmy Traweek, John Alvarado, Arthur Hargis, Albert Amesquita, Steve Rodriguez, Joe Cerda, Oscar Torres, Henry Esparza, Lucio Govea, Albert Vasques, Larry Mason, Fred Tovar. Baritone: Paul Carmona. Fourth Row: Percussion: Felix Vela, Amado Castillo, Ricky Bocanegra. Tuba: Buster Smith.



## BULLDOG

### Band Director

Miss Paula Crider



First Row: (left to right) Flute: Jacqueline Jordan, Dianne Espinosa, Loretta Delco, Mary Ann Hunter, Cynthia Flores, Anna Botello. Second Row: Clarinet: Janelle Domonic, Neva Skurlock. Bass Clarinet: Charles Bell. Saxophone: Michael Salazar, David Rocha, Steve Ramirez, Michael Felan, Johnny Hernandez, Ruperto Robledo, Everett Johnson. Tenor Saxophone: Douglas Reed. Third Row: Baritone: Julius Dunlap. Cornet: Fernando Moreno, Charles Hernandez, Danny Rivera, Cleveland Kincheon. French Horn: Johnny Carrasco, Trombones: Richard Viola, Danny Bell, Terry Bruce, John Machuca, Harrison Eppright, Mickey Powell. Not pictured: Lupe Riojas, Caroline Gonzales, Alex Suniga, David Rogers.

## BAND

### Band Council

Front: Mickey Powell, Drum Major. Second Row: Susan Terry, Sergeant at Arms; Mary Ann Hunter, Librarian; Third Row: Douglas Reed, Vice-President; Cynthia Flores, Secretary; Charles Bell, President.





# THE ALLAN JUNIOR



1st row: clarinet, Robbie Crenshaw, Amelia Ruiz, Phyliss Norwood, Anita Hardin, flute, Sylvia Donley, Rose Mary Gonzales, Geneva Govea, Denise Ward. 2nd row: clarinet, Charles Bridgeman, Linda Tovar, Sealie Andrews, Charmaine Walker, Debra Williams, Deborah Plummer, Eva Saldana, Charles Hardin, Wanda Walker, Vickey Swist, Nora Molina. 3rd row: french horn, Herman Martinez, Fernando Moreno, Ernest Luna, Fred Tovar, trumpet, Oscar Landeroz, Amador Pena, Frank Flores, Frank Cruz, Walter Glasco, Johnny Hernandez, Theodore Rodriguez, Marcus Trujillo, Michael Center, Joe Pardo. 4th row: percussion, Henry Montez, Victor Arriaga, Amado Costilla, Ricky Bocanegra, Demetrio Guerrero, Robert Sandoval, tuba, Manuel Limuel.



## Drum Major

Johnny Hernandez



## Band Council

Standing: Loretta Delco, Debra Williams. Seated: Oscar Landeroz, Vickey Benford.

# HIGH BULLDOG BAND



1st row: flutes, Dora Davis, Vickey Benford, Anita Cisneros, Sylvia Galvez, Jackie Jordan, Loretta Delco, Diane Akins. 2nd row: clarinet, Michael Johnson, Nedra Cadriel (base clarinet), Linda Sorrells, Linda Reed, Debbie Bowden, Brenda Gutierrez, saxaphones, Jesse Trujillo, Marcus Barron, Michael Felan, Steve Ramirez, Johnny Hernandez. 3rd row: trumpet, Larry Mason, tuba, Ricky Davis, trumpet, Charlie Hernandez, Larry Mason, Daryl LaFuente, Danny Lopez, saxaphone, Alex Martinez, Alex Martinez, trombone, Barry Barton, Michael Schehr, Royal Burleson, Ronnie Reese, John Machuca, baritone, Craig Howard, Alex Martinez.



## Director

Miss Paula Crider

The band plays for pep rallies.



## THE CROCKETT YEARS: 1971-1982

"You hired a WOMAN?!?" Although I didn't know it at the time, my principal, Forrest Kline, endured a great deal of criticism from his fellow administrators. My interview with the Superintendent for the Crockett High School job had nothing to do with my qualifications as a musician or as a teacher....he wanted to know if I could handle "those big old high school boys." I responded that I wasn't afraid of the boys...but the twirler Mothers were always a concern!

At a time when no class 4A (then the largest school classification) band in the state had a female director, Weldon Covington, AISD Music Supervisor became my champion when he supported my appointment as director of bands at Crockett High School.

The Crockett Band program was already well established, and had enjoyed many successes under the capable leadership of David Pennington. That first year was rough. With a senior class resentful of having a new director, I might have quit had it not been for a terrific group of juniors who supported my vision, and proved to be outstanding leaders.

In the fall of 1971, a group of band directors from neighboring regions came to that first UIL marching contest to see the "joke of a band directed by a woman." Having doubtless consumed many adult beverages prior to the contest, they arrived in fine form, prepared to laugh at my feeble attempts to compete in Texas. As a friend recounted this story many years later, he commented: "They weren't laughing after they saw and heard your band."

I recount this story, not to dwell on the fact that I was the first female in Texas to conduct a 4A high school band, but to share with future readers the fact that we have come a long way since those early years. I have always viewed being female in a largely male-dominated profession as extremely positive. I felt that I had to be far better than the average band director to be taken seriously, so I simply dug in, and spent my time raising the bar for myself and for my students. In general, I have always found my male colleagues to be generous in sharing knowledge, and supportive of my career.

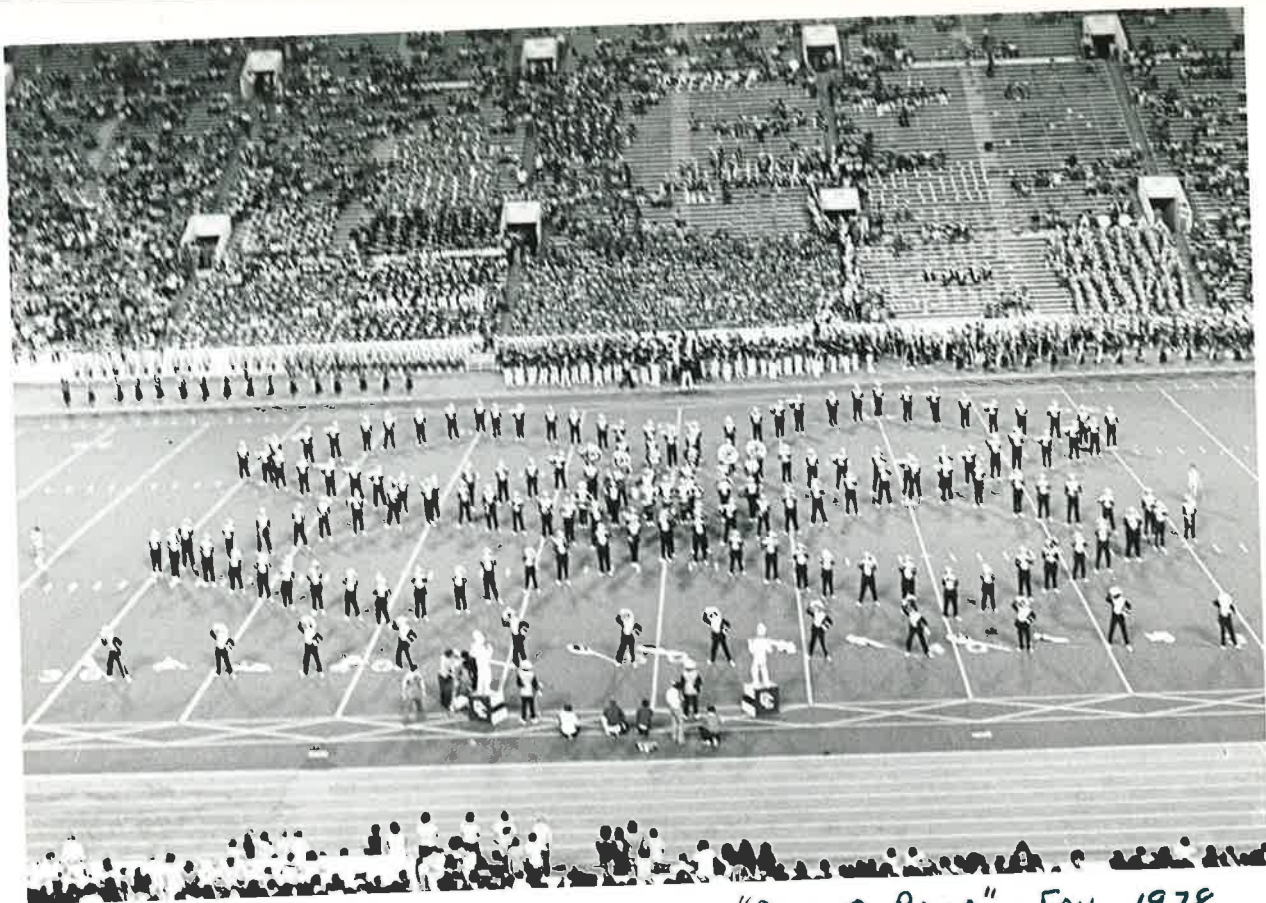
The Crockett years were wonderful years, rich with memories of passionate music-making, an uncommon degree of student determination and a dedication to excellence that made these years extremely fulfilling. When I remember those years, it is not of winning a contest, or "making a one." Rather, it is the memory of the faces that would light up with joy at a musical moment they created. How lucky was I to have shared so many great moments.



I find it truly amazing that I never fell off of that tower!!!







"BAND-O-RAMA" - FALL 1978



COUGARLAND PARADE - FALL 1978



**Crockett Band represents  
the State of Texas  
Bicentennial Parade, 1976  
Washington, D.C.**



**CROCKETT HIGH SCHOOL, AUSTIN, TEXAS**

**1971-1982**



America's Bicentennial has come alive for students in the Crockett High School marching band.

Asked to represent the state of Texas in the July 3 parade down Pennsylvania Avenue in Washington, they are already exercising and studying ways to beat the heat of the nation's capital, according to Paula Crider, the school's band director.

"It is so funny to see these kids out here doing jumping jacks," she said. "But they have got to get into shape. It will be so hot in those wool uniforms."

"As long as I have been at Crockett we have had high standards," said Terry Everett, a junior band member. "Now we've been asked to go to Washington and it is the most wonderful feeling in my life."

"It is something that you will never forget — something that you've waited for all your life, and here it comes," he added.

But in order for the 160 members of the band to make the trip, they'll have to raise \$50,000.

Crider said they have already raised about \$5,000, but "we've got a long way to go."

AISD provides uniforms, instruments, music, in-town travel and other costs for its 5,819 students in the system's instrumental music programs, but there is no money left over for out of town trips.

AISD must also contend with a recent ruling by the Texas attorney general's office making it illegal for a school system to collect a \$7.50 uniform fee from each band student.

Last year's ruling is "going to cause problems with money," said John Pearson, coordinator of instru-

mental music for AISD.

Pearson said he has already recommended that the school system not purchase any uniforms on the junior high level again. He said he would never consider such a recommendation for high school bands who perform at competitions and parades, but said the junior high band leaders agreed with him.

Pearson said band membership is up because of "kids wanting to do things together. Parents encourage their kids to take band because it is good training in discipline and responsibility. One kid can ruin the whole organization if he hits a bad note," he said.

But more students means more uniforms. At \$125 to \$135 a shot, that's quite a bit of money.

Uniforms are usually replaced every eight years and financed at least in part through the uniform fee.

This year was the last year the school system could collect fees for uniforms, Pearson said, and he "foresees problems because of budgetary restrictions."

After taking recommendations from each department, the school board decides how much money to put into the budget each year for each program.

"When you have to decide between biology books and band music, you can imagine what the decision will be," Crider said.

Still, according to Crider, Austin is the "best funded" of any of the large city school systems in the state.

"Places like Houston and Dallas are really strapped for funds," she said.

"Okay, kids! Horns up, horns down! Move on down the line, baritone! That's right."

"The next time we have another exercise, and I don't hear enough spirit, I'll think you didn't go long enough!"

It's a hot, muggy day, but Paula Crider, director of the Crockett High School band, is already perched atop her elevated stand, whistle around her neck and "power-pack" microphone in her hand.

"Come on, you turkeys, get those feet up!" she yells to students during the exercises and drilling.

Exercise is important to the band members, says Crider, emphasizing that marching takes a tremendous amount of energy, even though the halftime shows are only eight minutes long.

"The kids are, at the same time, producing an air-stream of 75 miles an hour through their instruments," she explained.



Staff Photo by Larry Murphy

## TONY GILLIAM, 16, TAKES A REST

Band getting in shape for trip

Sporting shorts and sunglasses, Crider is getting the band ready for the Bicentennial Grand Parade in Washington July 3. Each of the 50 states will be represented by one band in the "Happy Birthday, America" event.

Currently, the only music on the agenda is a theme to the Hill Country and the standard marches. "I don't know what we'll play yet," she said. "We need to concentrate more now on getting there." (The school is trying to raise \$50,000 to cover the expense of the trip.)

The 31-year-old director is credited with keeping the students "keyed up" and enthusiastic as well as musically expert. "I operate through peer pressure rather than assuming a dictatorial stance," she said, adding that the Crockett band has few discipline problems.

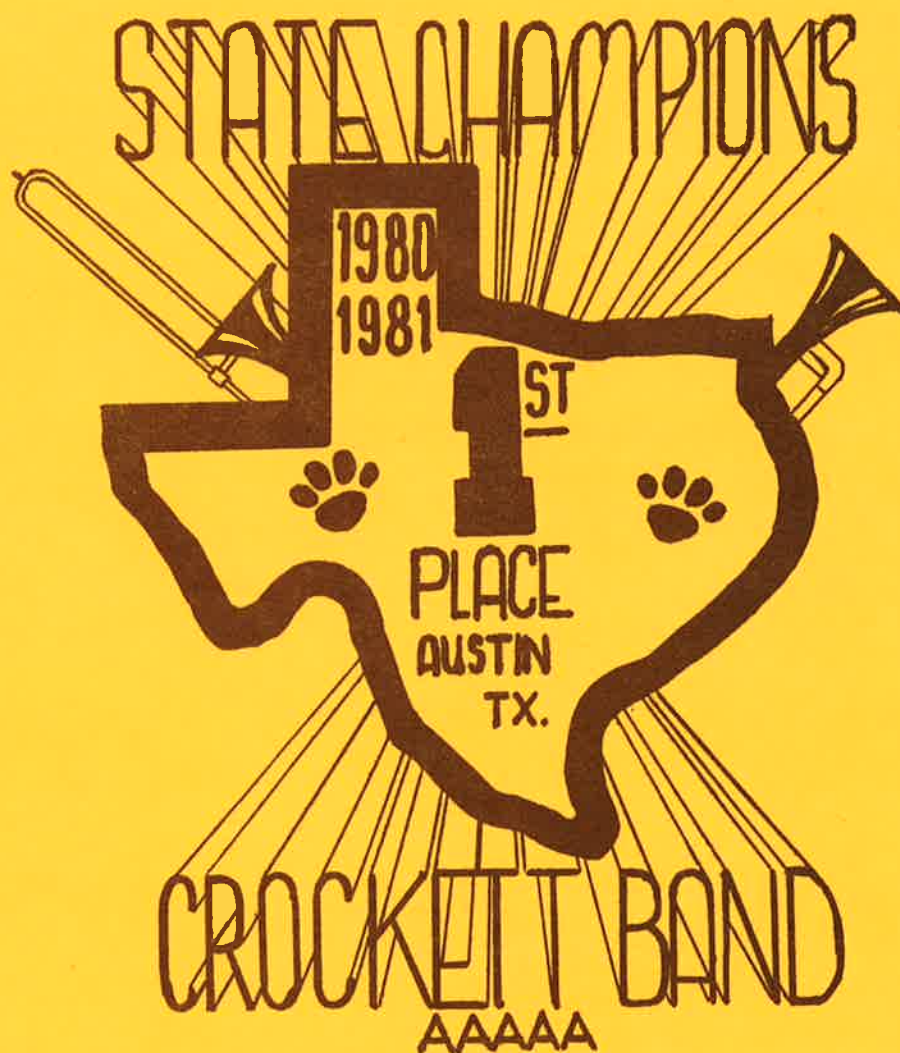




NOTED  
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MILN



DAVID CROCKETT HIGH SCHOOL  
AUSTIN, TEXAS  
1980-81



PAULA CRIDER, Director

PATTY MILLER, Ass't. Director



# SAMPLE CONCERT PERFORMANCES

## *La Fiesta Mexicana*

*Pepita Greus*

*Profanation*



**Crockett H.S.**  
*Cougar Bands*  
1972-1973

- 1 Fanfare March  
(Nixon)
- 2 Sinfonia Nobilissima  
(Jager)
- 3 Festive Overture  
(Shostakovich)

- 4 Original Suite  
(Jacob)
- 5 Overture to Candide  
(Bernstein - Beeler)
- 6 The Seventh Seal  
(McBeth)

Paula Crider, Director

  
V.M.W. Productions  
© 1999

**Crockett H.S.**  
*Cougar Bands*  
1974-1975

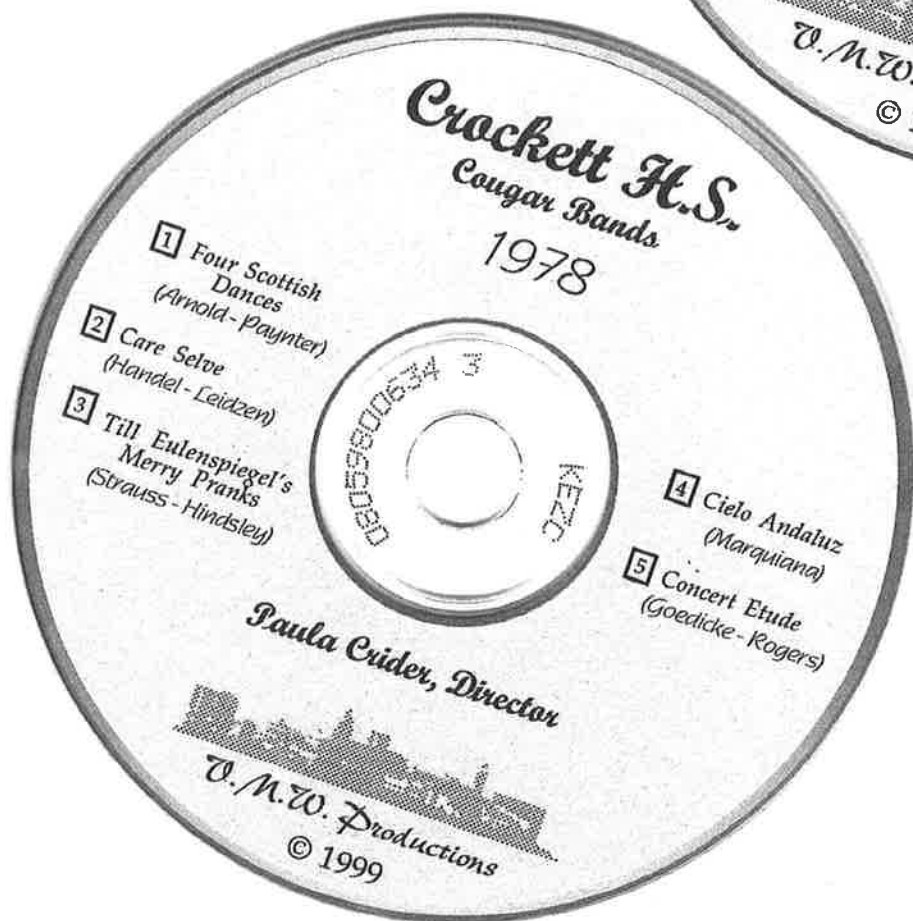
- 1 Marche Militaire  
Francaise  
(Saint-Saens)
- 2 Variations On A  
Theme By Schumann  
(Jager)
- 3 Toccata  
(Fisher Tull)

- 4 Pas Redoublé  
(Saint-Saens)
- 5 Sebastian Ballet  
(Menotti - Lang)
- 6 Aegean Festival  
Overture  
(Markis)

Paula Crider, Director

  
V.M.W. Productions  
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6-A

MEDIUM ENSEMBLE  
BAND, ORCHESTRA AND VOCALUNIVERSITY INTERSCHOLASTIC LEAGUE  
ENTRY BLANK AND COMMENT SHEET

INSTRUCTIONS: See Current issue of the Constitution and Contest Rules

EVENT	1978 TSSEC Wind Ensemble	CODE	AAAA	<del>LIST PARTICIPANTS ON BACK</del>
SCHOOL REPRESENTED	Crockett High School	(Paula Crider)	CITY	Austin
TITLE OF SELECTION	Cielo Andaluz	COMPOSER	Marquina Strauss	ARRANGER
Bowing	Till Eulenspiegel			

## CONSTRUCTIVE COMMENTS:

This superb band has all of the correct fundamentals and musical leadership of the legendary "perfect" bands around the country and needs only the infinite perfection of detail to be outstanding from every point of measurement. One cannot help but admire

RATING: (Circle One.

Do NOT add minus or plus.)

I II III IV V

Write in Rating Here

ONE

*John B. Hunter*  
(Signature of Official)

# SIX FLAGS CONCERT BAND FESTIVAL

## Concert Comment Sheet

SCHOOL DAVID CROCKETT HIGH SCHOOL CITY AUSTIN STATE TEXAS  
 DIRECTOR Paula Crider DATE 4-77 CLASS AAAA  
 Program: 1. Sullivan: OPENING NUMBER FROM "PINEAPPLE POLL"  
 2. Arnold/Sudduth: ENGLISH DANCES, SET II

INSTRUCTIONS TO JUDGE: Listed below are some of the factors to be considered:

Attack  
Release  
Fluency  
Flexibility

### SELECTION OF MUSIC

Suitability to this group

Clarity - precision  
Inner voices  
Ensemble effects  
Taste - Musicianship

### SUGGESTIONS FOR IMPROVEMENT:

Excellent interpretative performance - you obviously would have on your style and it came off very musically. The group responded to your style & remained most flexible throughout the performance. I had almost given up on hearing something other than a metronomic rendition and was delighted from the first measures of the Poll.

I would suggest that you now loosen up and physically assume the same type of freedom you espouse in the music. Don't be afraid to move on the podium & try to adopt a more flowing, linear beat style - (they'll still follow - it transfers the basic beat from you to their responsibility) -

RECOMMENDED RATING (Circle One)

Do not add minus or plus

I II III IV V

I

Keep up the good work - Good Luck - Congratulations

Donald Hunsbenger  
Signature of Official



# Austin Independent School District

Presents:

## DAVID CROCKETT HIGH SCHOOL BAND

### Ark-La-Tex Band Conference

February 19, 1977



Crockett Band members pose in front of sister "Catchie" Crider's Rolls Royce. (She married well!)

## Program

OPENING NUMBER FROM "PINEAPPLE POLL" ..... Sullivan/Macke

This light-hearted number comes from the ballet suite of the same title, and presents Gilbert and Sullivan at their best.

EXPANSIONS FOR WINDS AND PERCUSSION ..... Richard E. Br

Dr. Brown is a composer in residence in Austin, Texas, and has worked closely with the Crockett band during the preparation of this piece. The germinal idea is presented by the bassoon in the opening measures, and is "expanded" throughout the piece. The percussion section serves to provide a rhythmic framework for this contemporary selection.

CARE SELVE ..... Handel/Leic

Written in 1736 for the marriage of England's Prince of Wales, the text for this brief air is: (*Come my beloved, through the sylvan gloom I wander—oft I call thee.*)

CONCERT ETUDE ..... Goedicke/Ro

This arrangement of "Concert Etude" for band was written for and performed by the Texas Tech Band at T.M.E.A. Convention in 1975. The entire trumpet section, augmented by three freshman trumpeters will be featured.

ENGLISH DANCES, SET II ..... Arnold/Sud

This delightful addition to the band literature was transcribed by James Sudduth, Director of bands at Southwest Texas College in San Marcos. Movements are:

- V. *Allegro non Troppo*
- VI. *Con Brio*
- VII. *Grazioso*
- VIII. *Giubiloso*

Paula A. Crider  
and the  
Crockett High School Band  
1970 to 1982

*"A Legacy of Excellence"*

This three hour video features twelve years of the Crockett High School Band at U.I.L. marching competitions. The original 16 mm films (ranging from 18 to 30 years old) have been converted to VHS format to create this very special collection of Cougar Band performances.

*"A Legacy of Excellence"* brings back the memories of a lifetime and reminds us why Paula Crider's high school band program was second to none!

\*\*\*\*\*

1. 1980-1981 State Championship.....including *"Malaguena"*
2. 1981-1982 State Championship.....including *"Rhapsody in Blue"*
3. "Forward March" – 1981 Documentary of The Band (in black & white)
4. Fall 1979.....including *"Children of Sanchez"*
5. Fall 1978.....including *"I've Got Rhythm"*
6. Fall 1977.....including Theme from *"Rocky"*
7. Fall 1976.....including *"Russian Sailor's Dance"*
8. Fall 1975.....including *"Pines of Rome"*
9. Fall 1974.....including selections from Tchaikovsky's *"Symphony No.5"*
10. Fall 1973.....including Fanfare to *"La Peri"*
11. Fall 1972.....including *"Procession of the Nobles"*
12. Fall 1971.....including *"March Grandioso"*
13. Fall 1970.....including *"Emperata Overture"*
14. 1980 Region U.I.L.....including *"In the Stone"* and Theme from *"Dallas"*
15. 1980-1981 State Championship (original VHS...great sound!)
16. 1981-1982 State Championship (original VHS...great sound!)
17. Fall 1981 First Half-time Show.....including *"Superman"*
18. Marching Fundamentals

**"Perfection...A Crockett Band Tradition"**



The  
Diploma  
of the  
Sudler Order Of Merit  
of the  
John Philip Sousa Foundation

is awarded to

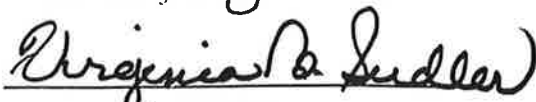
Paula Crider  
Crockett High School

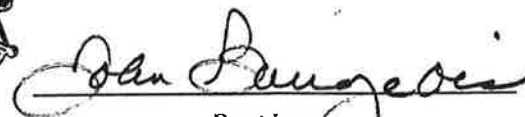
in recognition of many special contributions  
to the excellence of bands and band music

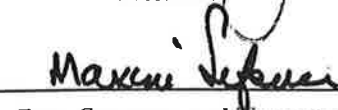


Laureate  
Historic Roll of Honor  
of  
High School Bands

  
Chairman of the Board and CEO

  
Vice President

  
President

  
Exec. Secretary and Treasurer



# THE JOHN PHILIP SOUSA FOUNDATION

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Bands and Ensembles

February 5, 1997

Dr. Al G. Wright  
President & C. E. O.  
345 Overlook Drive  
West Lafayette, IN 47906  
317-463-1738

**Prof. Paula Crider**  
**22100 Hazy Hollow Drive**  
**Spicewood, TX 78669**

**Dear Paula;**

**It is a pleasure to advise you that the Crockett High School Band, at the time it was under your direction has been placed on the roster of the Sousa Foundation's "Roll of Honor of Historic High School Concert Bands" The Roll of Honor project Chairman, Dr. Victor Zajec joins me in congratulating you on this recognition of national importance. The recognition of the Crockett High School Band's excellence is for the period of your tenure as conductor .**

**The Roll of Honor selection committee spent some six years carefully identifying, documenting and evaluating high school concert bands that were performing during the time period from 1960 to 1980. The purpose of the project was to establish an historical list of high school concert bands that were of a particularly outstanding musical quality during this time frame and which were of a very important historic influence on the band movement at the national level.**

**The selection process identified the bands while they were organized during a specific period of time and under the direction of a specific conductor or conductors. A brochure showing a complete roster of the 63 bands comprising the 1960-1980 Historic Roll of Honor (also the 1920-1960 list) is enclosed.**

**I am sure that you will join Victor and me in our pleasure in noting that your outstandingly fine Crockett High School Band is included in this short and very exclusive list. Congratulations ! You and your Crockett band have become a permanent part of the history of excellence in the high school band movement in the United States.**

**This is one of the several projects administered by the Sousa Foundation, the purpose of which is to identify and recognize true excellence wherever it may be found in bands, among band conductors, and in band literature. The previous phase of the Historic Roll of Honor project completed in 1990, identified similarly outstanding bands and their band directors who were organized in high schools during the time frame from 1920 to 1960. From 1980 onward the Historic Roll of Honor will be kept up to date and current by adding the names of high school concert bands and their conductors who have been selected for the Sudler Flag of Honor award for which the musical standards are as equally rigorous as those for the Roll of Honor.**

**The "Diploma of Honor" of the Sousa Foundation, inscribed with your name and of your High School band is included as a personal recognition of your election to the "Historic Roll of Honor of High School Concert Bands".**

**Dr. Victor Zajec, Project Chair**  
**a non-profit foundation to promote international understanding through band music**  
**Historic Roll of Honor of H.S. Concert Bands**

**Dr. Al Wright, Chmn. & CEO**  
**John Philip Sousa Foundation**



## On to TEXAS

### U.T. Grad School & Allen Jr. High School

{1968-9 \* 1969-70}

Realizing I still had much to learn, I decided to follow my college band director, Bill Moody, who had become Director of Bands at The University of Texas.

I was accepted into graduate school at UT, and very much looked forward to re-entering the safe haven of academia. However, fate once more intervened, as Weldon Covington, AISD Music Supervisor was searching for a Middle School director to teach at a school in East Austin, a job no one seemed eager to embrace. (Least of all *Moi*.) But "Mr. Cov" promised to schedule my band classes so that I could continue my graduate studies, offering me the best of both worlds.

Teaching at Allen provided the best possible learning experience. The band was comprised of 50% African Americans, 49% Hispanic, and 1% anglo. I had to learn an entirely new vocabulary in order to communicate. (I quickly learned many profanities in Spanish so that I could raise an eyebrow and discourage inappropriate language.) I discovered when the students learned to trust me; when they knew that I cared, I couldn't get them to leave the band hall after school.

I also learned that flippant comments like: "I would rather be here with you, but I have to go hear a boring speech by a school board president" could cause much embarrassment. On the day following my remark, Wilhelmina Delco, President of the school board came to my after school rehearsal to pick up her daughter, Loretta. She asked if I enjoyed her "boring speech" and never let me forget my gaffe, even when she became a Texas State Legislator!



When I began teaching at Allen, I discovered the band had suffered several years of revolving band directors whose interests were not necessarily in raising the band's performance standards. I still remember the blank looks on the first day of rehearsal when I said "O.K. let's begin with a Bb concert scale." "What's that, Miss?" They asked.

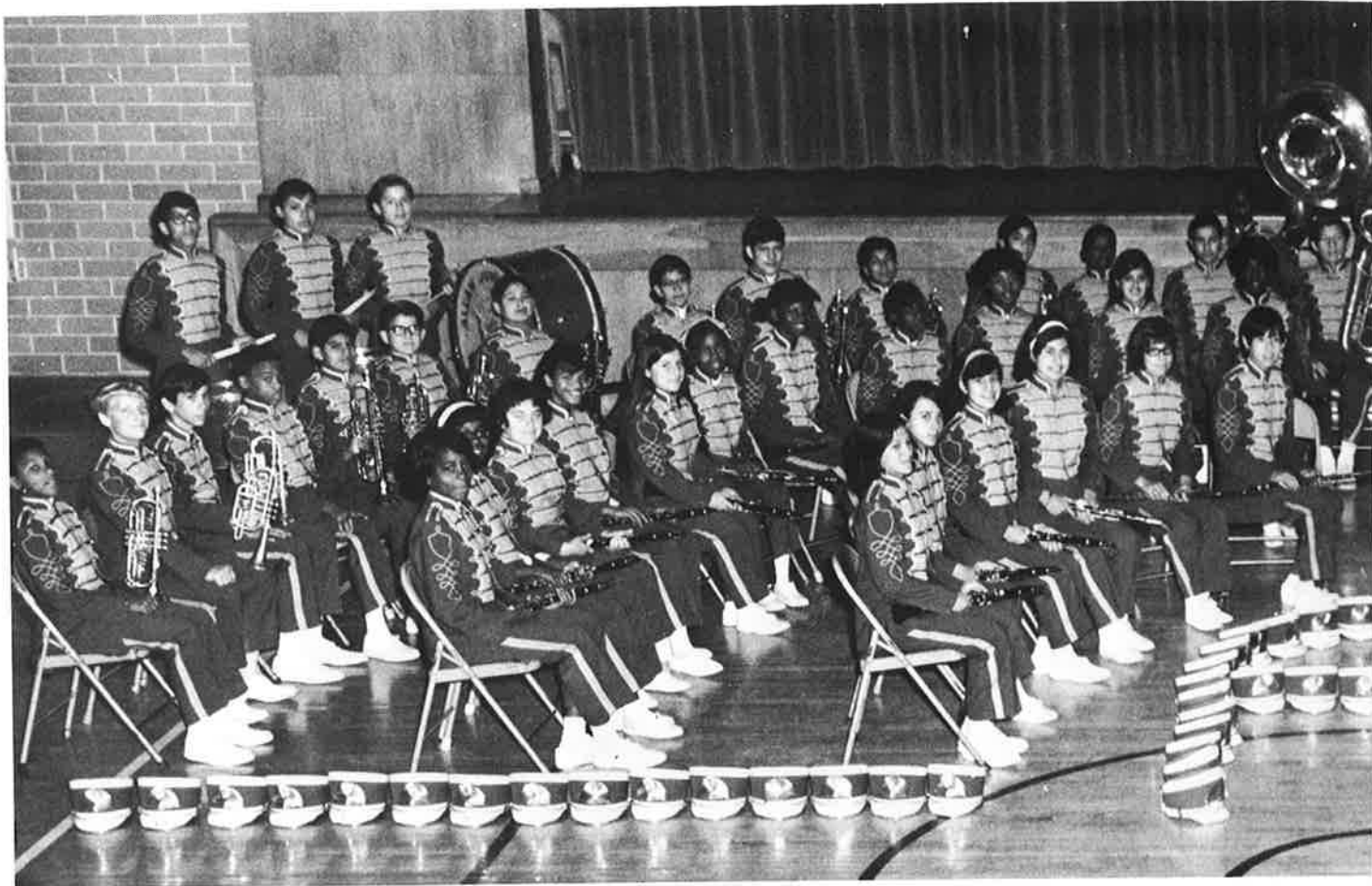
Needless to say, the band suffered from low self-esteem, and (I learned) dreaded pep rallies, because they "didn't sound good." Enter Johnnie Vinson, who was also in grad school at UT. Johnnie had taught Jr. High for several years, and generously shared some of the skillful arrangements he had penned for his band.

Johnnie's arrangement of "Watermelon Man" transformed the band into heroes! We were a hit at pep rallies. Other popular tunes such as "The Horse," and "Wipeout" quickly followed. (Great for encouraging percussionists to work on stick control!)

The kids at Allen demonstrated an unbelievable work ethic, and when I learned to choose appropriate music, they enjoyed success at UIL as well.



Note to self: "Blessed Are They" is not the best choice for the first time at UIL!



First Row: (left to right) Clarinet: Alice Rodriguez, Barbara Donley, Cecelia Coy, Lenora Ledesma, Flute: Geneva Govea, Anita Cisneros. Second Row: Clarinet: Deborah Fowler, Judy Washington, Laura Leigh, Deborah Dawson, Amelia Ruiz, Anita Harden, Beverly McKinney, Phyllis Norwood, Barbara Jones, Eva Saldana, Joyce Morgan. Third Row: Cornet: Vincent Medaris, Jimmy Traweek, John Alvarado, Arthur Hargis, Albert Amesquita, Steve Rodriguez, Joe Cerda, Oscar Torres, Henry Esparza, Lucio Govea, Albert Vasques, Larry Mason, Fred Tovar. Baritone: Paul Carmona. Fourth Row: Percussion: Felix Vela, Amado Castillo, Ricky Bocanegra. Tuba: Buster Smith.



## BULLDOG

### Band Director

Miss Paula Crider





First Row: (left to right) Flute: Jacqueline Jordan, Dianne Espinosa, Loretta Delco, Mary Ann Hunter, Cynthia Flores, Anna Botello. Second Row: Clarinet: Janelle Domonic, Neva Skurlock. Bass Clarinet: Charles Bell. Saxophone: Michael Salazar, David Rocha, Steve Ramirez, Michael Felan, Johnny Hernandez, Ruperto Robledo, Everett Johnson. Tenor Saxophone: Douglas Reed. Third Row: Baritone: Julius Dunlap. Cornet: Fernando Moreno, Charles Hernandez, Danny Rivera, Cleveland Kincheon. French Horn: Johnny Carrasco, Trombones: Richard Viola, Danny Bell, Terry Bruce, John Machuca, Harrison Eppright, Mickey Powell. Not pictured: Lupe Riojas, Caroline Gonzales, Alex Suniga, David Rogers.

## BAND

### Band Council

Front: Mickey Powell, Drum Major. Second Row: Susan Terry, Sergeant at Arms; Mary Ann Hunter, Librarian; Third Row: Douglas Reed, Vice-President; Cynthia Flores, Secretary; Charles Bell, President.



# THE ALLAN JUNIOR



1st row: clarinet, Robbie Crenshaw, Amelia Ruiz, Phyliss Norwood, Anita Hardin, flute, Sylvia Donley, Rose Mary Gonzales, Geneva Govea, Denise Ward. 2nd row: clarinet, Charles Bridgeman, Linda Tovar, Sealie Andrews, Charmaine Walker, Debra Williams, Deborah Plummer, Eva Saldana, Charles Hardin, Wanda Walker, Vickey Swist, Nora Molina. 3rd row: french horn, Herman Martinez, Fernando Moreno, Ernest Luna, Fred Tovar, trumpet, Oscar Landeroz, Amador Pena, Frank Flores, Frank Cruz, Walter Glasco, Johnny Hernandez, Theodore Rodriguez, Marcus Trujillo, Michael Center, Joe Pardo. 4th row: percussion, Henry Montez, Victor Arriaga, Amado Costilla, Ricky Bocanegra, Demetrio Guerrero, Robert Sandoval, tuba, Manuel Limuel.



## Drum Major

Johnny Hernandez



## Band Council

Standing: Loretta Delco, Debra Williams. Seated: Oscar Landeroz, Vickey Benford.



# HIGH BULLDOG BAND



1st row: flutes, Dora Davis, Vickey Benford, Anita Cisneros, Sylvia Galvez, Jackie Jordan, Loretta Delco, Diane Akins. 2nd row: clarinet, Michael Johnson, Nedra Cadriel (base clarinet), Linda Sorrells, Linda Reed, Debbie Bowden, Brenda Gutierrez, saxaphones, Jesse Trujillo, Marcus Barron, Michael Felan, Steve Ramirez, Johnny Hernandez. 3rd row: trumpet, Larry Mason, tuba, Ricky Davis, trumpet, Charlie Hernandez, Larry Mason, Daryl LaFuente, Danny Lopez, saxaphone, Alex Martinez, Alex Martinez, trombone, Barry Barton, Michael Schehr, Royal Burleson, Ronnie Reese, John Machuca, baritone, Craig Howard, Alex Martinez.



## *Director*

Miss Paula Crider

The band plays for pep rallies.

## THE CROCKETT YEARS: 1971-1982

"You hired a WOMAN?!?" Although I didn't know it at the time, my principal, Forrest Kline, endured a great deal of criticism from his fellow administrators. My interview with the Superintendent for the Crockett High School job had nothing to do with my qualifications as a musician or as a teacher....he wanted to know if I could handle "those big old high school boys." I responded that I wasn't afraid of the boys...but the twirler Mothers were always a concern!

At a time when no class 4A (then the largest school classification) band in the state had a female director, Weldon Covington, AISD Music Supervisor became my champion when he supported my appointment as director of bands at Crockett High School.

The Crockett Band program was already well established, and had enjoyed many successes under the capable leadership of David Pennington. That first year was rough. With a senior class resentful of having a new director, I might have quit had it not been for a terrific group of juniors who supported my vision, and proved to be outstanding leaders.

In the fall of 1971, a group of band directors from neighboring regions came to that first UIL marching contest to see the "joke of a band directed by a woman." Having doubtless consumed many adult beverages prior to the contest, they arrived in fine form, prepared to laugh at my feeble attempts to compete in Texas. As a friend recounted this story many years later, he commented: "They weren't laughing after they saw and heard your band."

I recount this story, not to dwell on the fact that I was the first female in Texas to conduct a 4A high school band, but to share with future readers the fact that we have come a long way since those early years. I have always viewed being female in a largely male-dominated profession as extremely positive. I felt that I had to be far better than the average band director to be taken seriously, so I simply dug in, and spent my time raising the bar for myself and for my students. In general, I have always found my male colleagues to be generous in sharing knowledge, and supportive of my career.

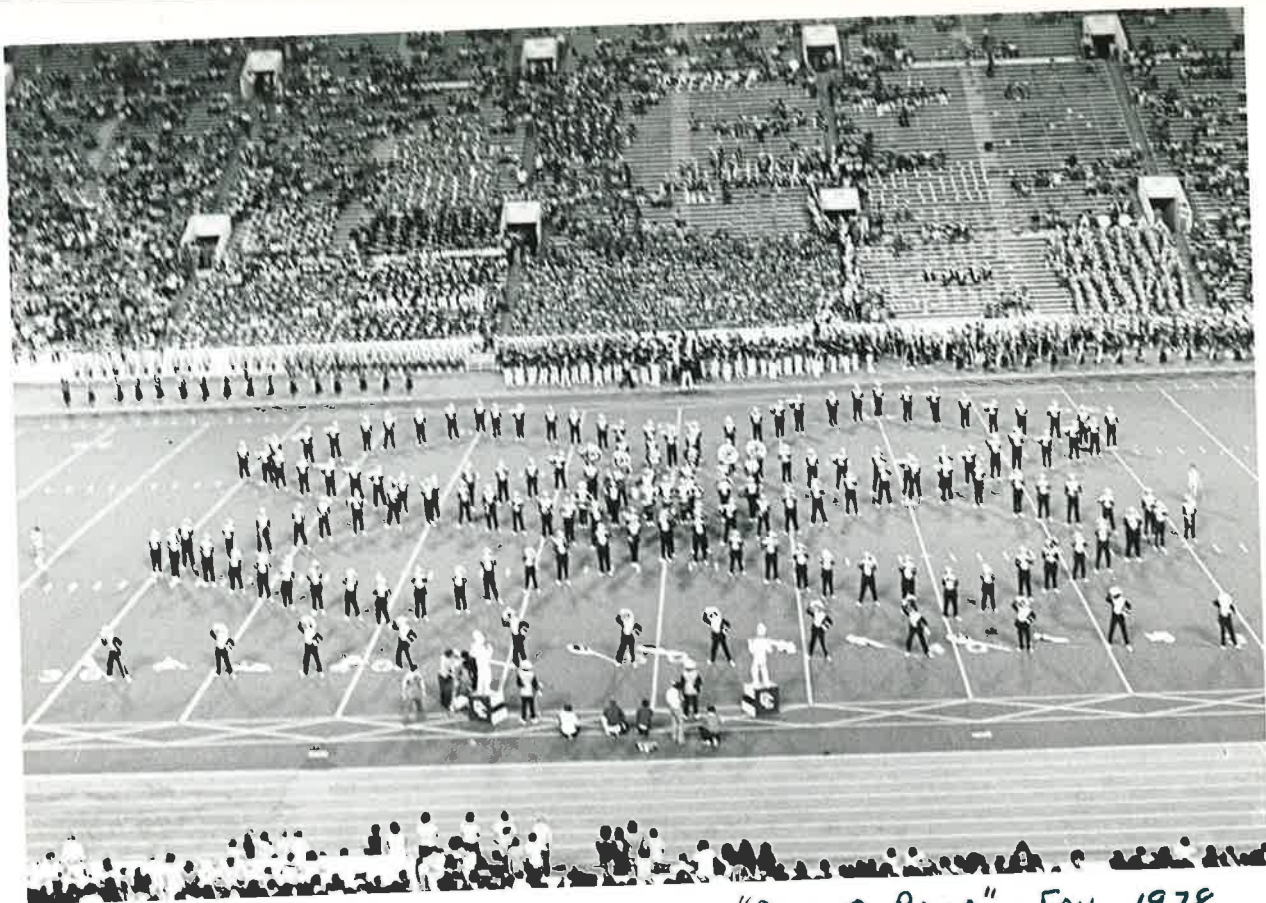
The Crockett years were wonderful years, rich with memories of passionate music-making, an uncommon degree of student determination and a dedication to excellence that made these years extremely fulfilling. When I remember those years, it is not of winning a contest, or "making a one." Rather, it is the memory of the faces that would light up with joy at a musical moment they created. How lucky was I to have shared so many great moments.



I find it truly amazing that I never fell off of that tower!!!







"BAND-O-RAMA" - FALL 1978



COUGARLAND PARADE - FALL 1978



**Crockett Band represents  
the State of Texas  
Bicentennial Parade, 1976  
Washington, D.C.**



**CROCKETT HIGH SCHOOL, AUSTIN, TEXAS**

**1971-1982**



America's Bicentennial has come alive for students in the Crockett High School marching band.

Asked to represent the state of Texas in the July 3 parade down Pennsylvania Avenue in Washington, they are already exercising and studying ways to beat the heat of the nation's capital, according to Paula Crider, the school's band director.

"It is so funny to see these kids out here doing jumping jacks," she said. "But they have got to get into shape. It will be so hot in those wool uniforms."

"As long as I have been at Crockett we have had high standards," said Terry Everett, a junior band member. "Now we've been asked to go to Washington and it is the most wonderful feeling in my life."

"It is something that you will never forget — something that you've waited for all your life, and here it comes," he added.

But in order for the 160 members of the band to make the trip, they'll have to raise \$50,000.

Crider said they have already raised about \$5,000, but "we've got a long way to go."

AISD provides uniforms, instruments, music, in-town travel and other costs for its 5,819 students in the system's instrumental music programs, but there is no money left over for out of town trips.

AISD must also contend with a recent ruling by the Texas attorney general's office making it illegal for a school system to collect a \$7.50 uniform fee from each band student.

Last year's ruling is "going to cause problems with money," said John Pearson, coordinator of instru-

mental music for AISD.

Pearson said he has already recommended that the school system not purchase any uniforms on the junior high level again. He said he would never consider such a recommendation for high school bands who perform at competitions and parades, but said the junior high band leaders agreed with him.

Pearson said band membership is up because of "kids wanting to do things together. Parents encourage their kids to take band because it is good training in discipline and responsibility. One kid can ruin the whole organization if he hits a bad note," he said.

But more students means more uniforms. At \$125 to \$135 a shot, that's quite a bit of money.

Uniforms are usually replaced every eight years and financed at least in part through the uniform fee.

This year was the last year the school system could collect fees for uniforms, Pearson said, and he "foresees problems because of budgetary restrictions."

After taking recommendations from each department, the school board decides how much money to put into the budget each year for each program.

"When you have to decide between biology books and band music, you can imagine what the decision will be," Crider said.

Still, according to Crider, Austin is the "best funded" of any of the large city school systems in the state.

"Places like Houston and Dallas are really strapped for funds," she said.

"Okay, kids! Horns up, horns down! Move on down the line, baritone! That's right."

"The next time we have another exercise, and I don't hear enough spirit, I'll think you didn't go long enough!"

It's a hot, muggy day, but Paula Crider, director of the Crockett High School band, is already perched atop her elevated stand, whistle around her neck and "power-pack" microphone in her hand.

"Come on, you turkeys, get those feet up!" she yells to students during the exercises and drilling.

Exercise is important to the band members, says Crider, emphasizing that marching takes a tremendous amount of energy, even though the haltime shows are only eight minutes long.

"The kids are, at the same time, producing an air-stream of 75 miles an hour through their instruments," she explained.



Staff Photo by Larry Murphy

## TONY GILLIAM, 16, TAKES A REST

Band getting in shape for trip

Sporting shorts and sunglasses, Crider is getting the band ready for the Bicentennial Grand Parade in Washington July 3. Each of the 50 states will be represented by one band in the "Happy Birthday, America" event.

Currently, the only music on the agenda is a theme to the Hill Country and the standard marches. "I don't know what we'll play yet," she said. "We need to concentrate more now on getting there." (The school is trying to raise \$50,000 to cover the expense of the trip.)

The 31-year-old director is credited with keeping the students "keyed up" and enthusiastic as well as musically expert. "I operate through peer pressure rather than assuming a dictatorial stance," she said, adding that the Crockett band has few discipline problems.



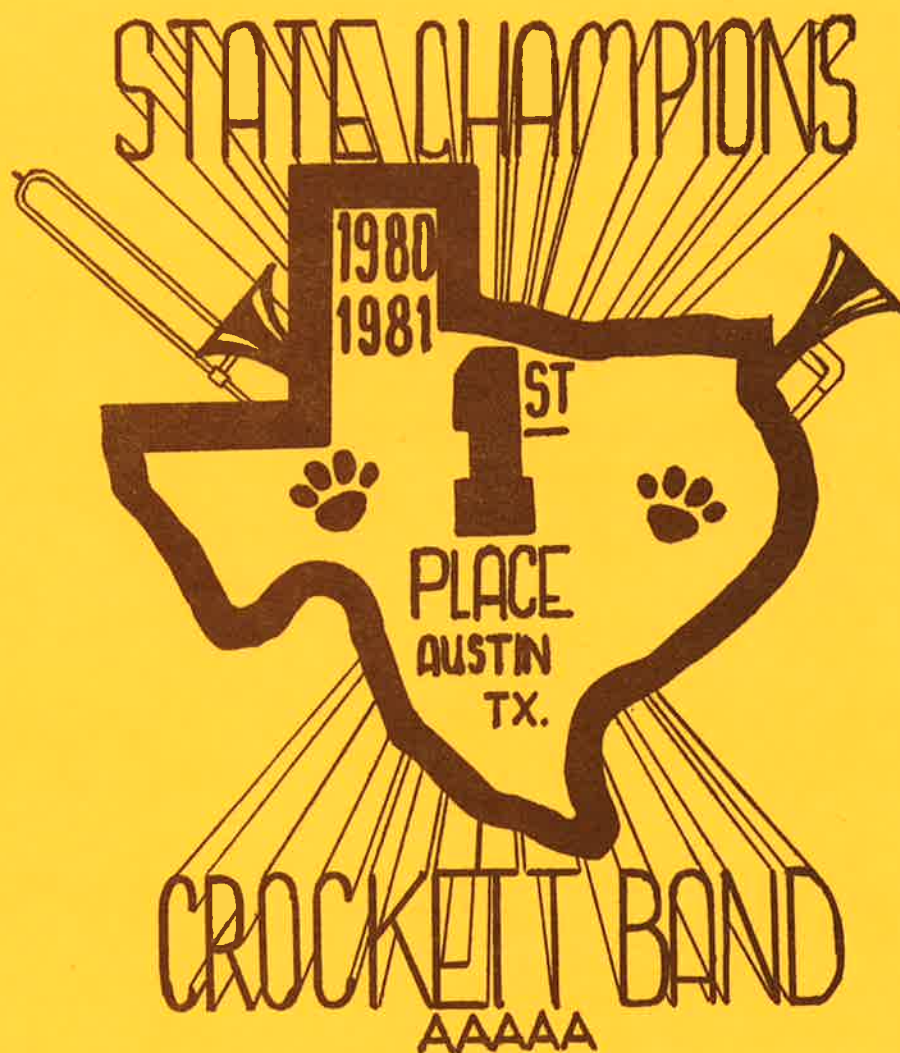


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MILN





DAVID CROCKETT HIGH SCHOOL  
AUSTIN, TEXAS  
1980-81



PAULA CRIDER, Director

PATTY MILLER, Ass't. Director

# SAMPLE CONCERT PERFORMANCES

## *La Fiesta Mexicana*

*Pepita Greus*

*Profanation*





**Crockett H.S.**  
*Cougar Bands*  
1972-1973

- 1 Fanfare March  
(Nixon)
- 2 Sinfonia Nobilissima  
(Jager)
- 3 Festive Overture  
(Shostakovich)

- 4 Original Suite  
(Jacob)
- 5 Overture to Candide  
(Bernstein - Beeler)
- 6 The Seventh Seal  
(McBeth)

Paula Crider, Director

  
V.M.W. Productions  
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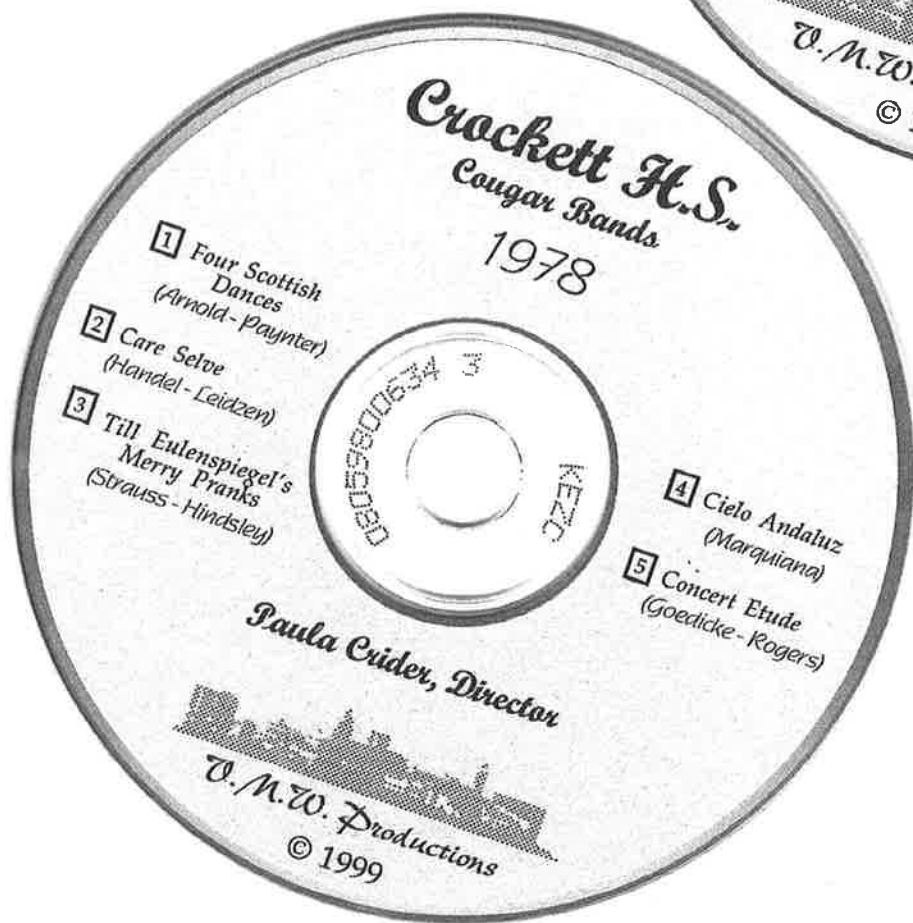
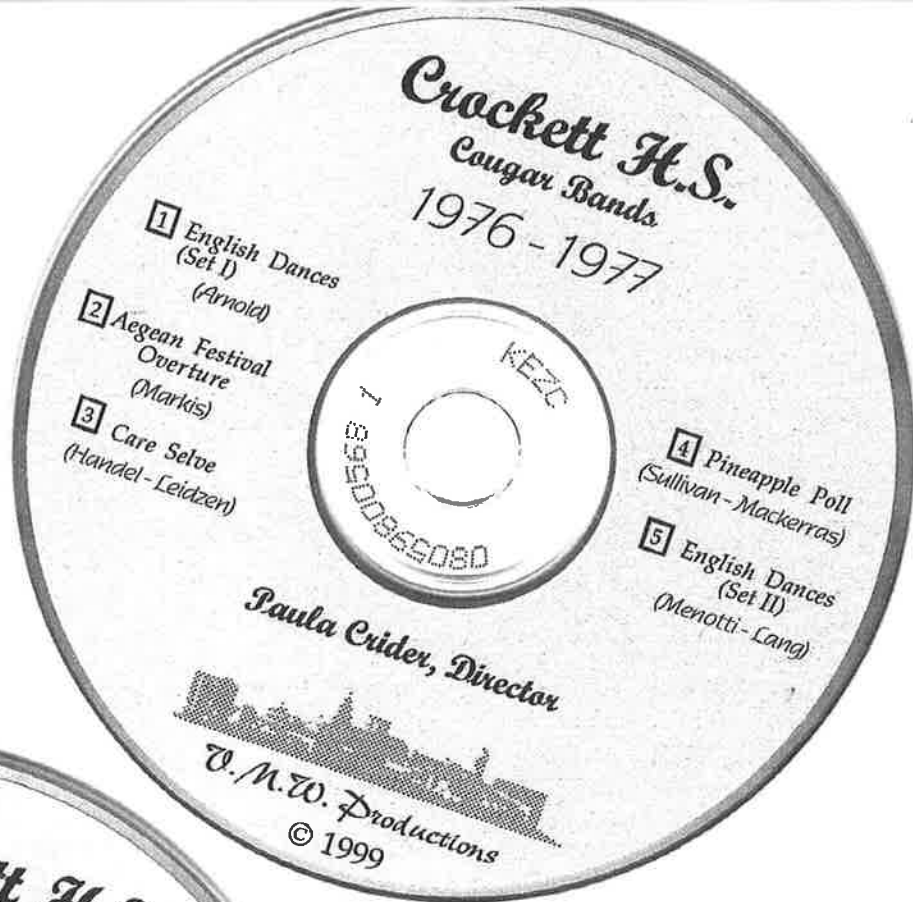
**Crockett H.S.**  
*Cougar Bands*  
1974-1975

- 1 Marche Militaire  
Francaise  
(Saint-Saens)
- 2 Variations On A  
Theme By Schumann  
(Jager)
- 3 Toccata  
(Fisher Tull)

- 4 Pas Redoublé  
(Saint-Saens)
- 5 Sebastian Ballet  
(Menotti - Lang)
- 6 Aegean Festival  
Overture  
(Markis)

Paula Crider, Director

  
V.M.W. Productions  
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6-A

MEDIUM ENSEMBLE  
BAND, ORCHESTRA AND VOCALUNIVERSITY INTERSCHOLASTIC LEAGUE  
ENTRY BLANK AND COMMENT SHEET

INSTRUCTIONS: See Current issue of the Constitution and Contest Rules

EVENT	1978 TSSEC Wind Ensemble	CODE	AAAA	<del>LIST PARTICIPANTS ON BACK</del>
SCHOOL REPRESENTED	Crockett High School	(Paula Crider)	CITY	Austin
TITLE OF SELECTION	Cielo Andaluz	COMPOSER	Marquina Strauss	ARRANGER
Bowing	Till Eulenspiegel			

## CONSTRUCTIVE COMMENTS:

This superb band has all of the correct fundamentals and musical leadership of the legendary "perfect" bands around the country and needs only the infinite perfection of detail to be outstanding from every point of measurement. One cannot help but admire

RATING: (Circle One.

Do NOT add minus or plus.)

I II III IV V

Write in Rating Here

ONE

*John B. Hunter*  
(Signature of Official)



SIX FLAGS CONCERT BAND FESTIVAL

Concert Comment Sheet

SCHOOL DAVID CROCKETT HIGH SCHOOL

CITY AUSTIN

STATE TEXAS

DIRECTOR Paula Crider

DATE 4-77

CLASS AAAA

Program: 1. Sullivan: OPENING NUMBER FROM "PINEAPPLE POLL"  
2. Arnold/Sudduth: ENGLISH DANCES, SET II

INSTRUCTIONS TO JUDGE: Listed below are some of the factors

Attack  
Release  
Fluency  
Flexibility

SELECTION OF MUSIC

Suitability to this group

Clarity - precision  
Inner voices  
Ensemble effects  
Taste - Musicianship

SUGGESTIONS FOR IMPROVEMENT:

Excellent interpretative performance - you obviously would hold on your style and it came off very musically. The group responded to your style & remained most flexible throughout the performance. I had almost given up on hearing something other than a metronomic rendition and was delighted from the first measures of the Poll.

I would suggest that you now loosen up and physically assume the same type of freedom you espouse in the music. Don't be afraid to move on the podium & try to adopt a more flowing, linear beat style - (they'll still follow - it transfers the basic beat from you to their responsibility) -

RECOMMENDED RATING (Circle One)

do not add minus or plus

II III IV V

I

Keep up the good work - Good Luck - Congratulations

Donald Hunsbenger  
Signature of Official

# Austin Independent School District

Presents:

## DAVID CROCKETT HIGH SCHOOL BAND

### Ark-La-Tex Band Conference

February 19, 1977



Crockett Band members pose in front of sister "Catchie" Crider's Rolls Royce. (She married well!)

## Program

OPENING NUMBER FROM "PINEAPPLE POLL" ..... Sullivan/Macke

This light-hearted number comes from the ballet suite of the same title, and presents Gilbert and Sullivan at their best.

EXPANSIONS FOR WINDS AND PERCUSSION ..... Richard E. Br

Dr. Brown is a composer in residence in Austin, Texas, and has worked closely with the Crockett band during the preparation of this piece. The germinal idea is presented by the bassoon in the opening measures, and is "expanded" throughout the piece. The percussion section serves to provide a rhythmic framework for this contemporary selection.

CARE SELVE ..... Handel/Leic

Written in 1736 for the marriage of England's Prince of Wales, the text for this brief air is: (*Come my beloved, through the sylvan gloom I wander—oft I call thee.*)

CONCERT ETUDE ..... Goedicke/Ro

This arrangement of "Concert Etude" for band was written for and performed by the Texas Tech Band at T.M.E.A. Convention in 1975. The entire trumpet section, augmented by three freshman trumpeters will be featured.

ENGLISH DANCES, SET II ..... Arnold/Sud

This delightful addition to the band literature was transcribed by James Sudduth, Director of bands at Southwest Texas College in San Marcos. Movements are:

- V. *Allegro non Troppo*
- VI. *Con Brio*
- VII. *Grazioso*
- VIII. *Giubiloso*



Paula A. Crider  
and the  
Crockett High School Band  
1970 to 1982

*"A Legacy of Excellence"*

This three hour video features twelve years of the Crockett High School Band at U.I.L. marching competitions. The original 16 mm films (ranging from 18 to 30 years old) have been converted to VHS format to create this very special collection of Cougar Band performances.

*"A Legacy of Excellence"* brings back the memories of a lifetime and reminds us why Paula Crider's high school band program was second to none!

\*\*\*\*\*

1. 1980-1981 State Championship.....including *"Malaguena"*
2. 1981-1982 State Championship.....including *"Rhapsody in Blue"*
3. "Forward March" – 1981 Documentary of The Band (in black & white)
4. Fall 1979.....including *"Children of Sanchez"*
5. Fall 1978.....including *"I've Got Rhythm"*
6. Fall 1977.....including Theme from *"Rocky"*
7. Fall 1976.....including *"Russian Sailor's Dance"*
8. Fall 1975.....including *"Pines of Rome"*
9. Fall 1974.....including selections from Tchaikovsky's *"Symphony No.5"*
10. Fall 1973.....including Fanfare to *"La Peri"*
11. Fall 1972.....including *"Procession of the Nobles"*
12. Fall 1971.....including *"March Grandioso"*
13. Fall 1970.....including *"Emperata Overture"*
14. 1980 Region U.I.L.....including *"In the Stone"* and Theme from *"Dallas"*
15. 1980-1981 State Championship (original VHS...great sound!)
16. 1981-1982 State Championship (original VHS...great sound!)
17. Fall 1981 First Half-time Show.....including *"Superman"*
18. Marching Fundamentals

**"Perfection...A Crockett Band Tradition"**

The  
Diploma  
of the  
Sudler Order Of Merit  
of the  
John Philip Sousa Foundation

is awarded to

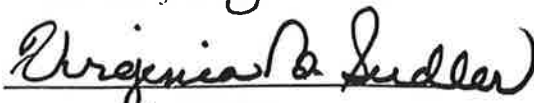
Paula Crider  
Crockett High School

in recognition of many special contributions  
to the excellence of bands and band music

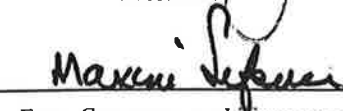


Laureate  
Historic Roll of Honor  
of  
High School Bands

  
Chairman of the Board and CEO

  
Vice President

  
President

  
Exec. Secretary and Treasurer





# THE JOHN PHILIP SOUSA FOUNDATION

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Chairman of the Board

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February 5, 1997

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President & C. E. O.  
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**Dear Paula;**

**It is a pleasure to advise you that the Crockett High School Band, at the time it was under your direction has been placed on the roster of the Sousa Foundation's "Roll of Honor of Historic High School Concert Bands" The Roll of Honor project Chairman, Dr. Victor Zajec joins me in congratulating you on this recognition of national importance. The recognition of the Crockett High School Band's excellence is for the period of your tenure as conductor .**

**The Roll of Honor selection committee spent some six years carefully identifying, documenting and evaluating high school concert bands that were performing during the time period from 1960 to 1980. The purpose of the project was to establish an historical list of high school concert bands that were of a particularly outstanding musical quality during this time frame and which were of a very important historic influence on the band movement at the national level.**

**The selection process identified the bands while they were organized during a specific period of time and under the direction of a specific conductor or conductors. A brochure showing a complete roster of the 63 bands comprising the 1960-1980 Historic Roll of Honor (also the 1920-1960 list) is enclosed.**

**I am sure that you will join Victor and me in our pleasure in noting that your outstandingly fine Crockett High School Band is included in this short and very exclusive list. Congratulations ! You and your Crockett band have become a permanent part of the history of excellence in the high school band movement in the United States.**

**This is one of the several projects administered by the Sousa Foundation, the purpose of which is to identify and recognize true excellence wherever it may be found in bands, among band conductors, and in band literature. The previous phase of the Historic Roll of Honor project completed in 1990, identified similarly outstanding bands and their band directors who were organized in high schools during the time frame from 1920 to 1960. From 1980 onward the Historic Roll of Honor will be kept up to date and current by adding the names of high school concert bands and their conductors who have been selected for the Sudler Flag of Honor award for which the musical standards are as equally rigorous as those for the Roll of Honor.**

**The "Diploma of Honor" of the Sousa Foundation, inscribed with your name and of your High School band is included as a personal recognition of your election to the "Historic Roll of Honor of High School Concert Bands".**

**Dr. Victor Zajec, Project Chair**  
**Historic Roll of Honor of H.S. Concert Bands**

**Dr. Al Wright, Chmn. & CEO**  
**John Philip Sousa Foundation**

**The Textbook Vigilantes: Do They Really Protect Our Kids?**  
**The Richest Black Neighborhood in Texas, by Lawrence Wright**  
**Stephen Harrigan on the Texans Who (Sort of) Conquered Space**

# Texas Monthly

**GOOD  
CLEAN  
FUN!**

**Inside the World  
Of High School  
Bands, Where  
Kids Are Nice  
And Halftime  
Is All That  
Matters.  
See Page 154.**

## BEST BAND EVER

**Crockett High School, Austin, 1980.** Heartwarming story that fits all the clichés: character in the face of adversity, practice makes perfect, triumph against all odds, and spoils for the victor. Began in despair, with Crockett's band decimated by crosstown busing—only 96 wind players left, less than half the original number. But band director Paula Crider, the first woman to direct a Class AAAAA marching band, refused to give up. Brought in Randy Bass from the UT band to develop arrangements that turned compact size into an advantage (clear, crisp playing and distinct contrast between soft and loud passages); imposed an exercise regimen to improve marching prowess; preached confidence against bigger opposition—all on a budget of just \$5000. At state competition, up against bands three times its size, Crockett marched to championship score in just four plays. Opened with Earth, Wind, and Fire's "In the Stone," followed by "When the Devil Went Down to Georgia" and "Theme From Dallas"; closed with "Malagueña" and, as Crider recalls, "We blew 'em away." Repeated that victory the following year. Afterward, Crider moved on to UT band department, where she now directs a dozen members of her 1980 Crockett band in UT's Longhorn Band, the state's toughest lineup to crack. Her legacy: the memory of a legendary band.

Ray-Mel Cornelius





June 3, 1977

Principal  
Crockett High School  
5601 Manchaca Road  
Austin, Texas 78745

Dear Sir:

I recently had the opportunity to hear the Crockett High School Band performing at the University of Texas at Austin.

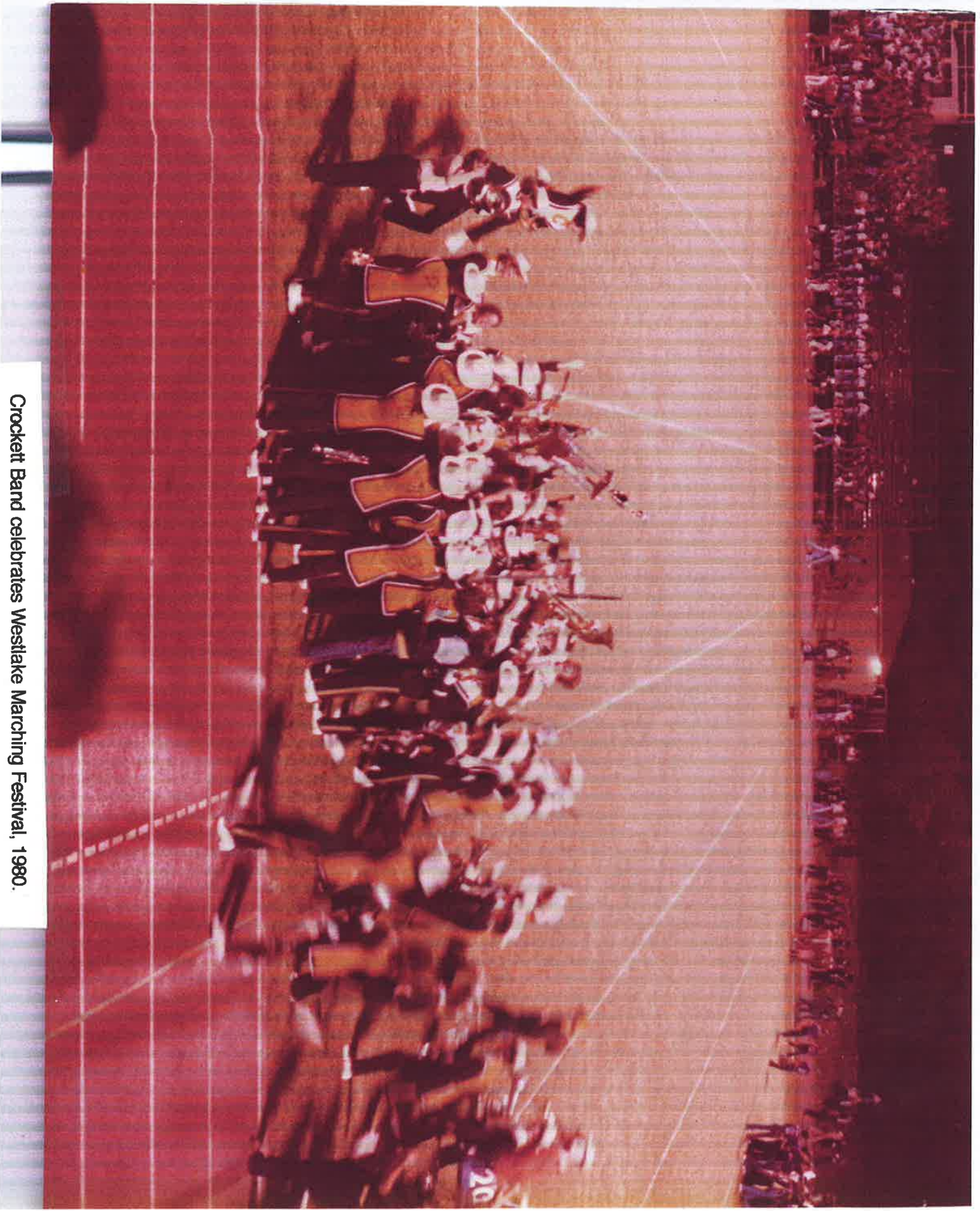
I just wanted to send you a note telling you how impressively Ms. Paula Crider and the Crockett High School Band represented you and your school. They are certainly one of the fine bands in the country and represent the finest in music education.

Sincerely,

David Whitwell

DW:ch

C  
O  
P  
Y



Crockett Band celebrates Westlake Marching Festival, 1980.





Texas Independence Day performance at State Capitol.....how much longer will we have to play?!!?







TEACHER  
OF  
THE  
YEAR



Jean Richmond



Paula Crider



Claire Anderson



Hazel Adams

## 5 finalists for 'Best Teacher' tell experiences

Every school in Austin with a "teacher of the year" finalist feels the same way Austin High School associate principal James Tolbert puts it.

"We think we've got the best candidate in town," he said about veteran teacher Hazel Poole Adams.

Sixty - four - year old Adams is one of 10 teachers picked by her associates as a finalist for the best teacher in town. The winner will be named Friday. Five other nominees have already been featured in The Austin Citizen.



Max Fisher



The Shreveport, La., native has taught in the Austin school district 19 years. She became a "crossover" teacher to Austin High School when the administration informed the staff at the old Anderson High School that it would be closed.

Next year will be her last year of teaching before retirement. But Adams is still saying, "every year is the best year for me."

The health education teacher says "I won't be at home sitting down" when her 40-year teaching career ends.

She decided to quit teaching physical education along with health education courses "when I got to the point that I couldn't cover a badminton court with my students."

+++

Thirty - four - year - old Harley Max Fisher, who teaches American History and European studies at Crockett High School, says his "career as a ham" (that he thinks is typical of every teacher) began when he co-starred as the groom in a "Tom Thumb Wedding" in the second grade.

Fisher has taught history in the Austin school system for 12 years; nine of those years have been at Crockett.

He started his career at Fulmore Junior High School, where he started making South Austin "safe for democracy."

Fisher was one of the teachers who "opened" Crockett in 1968. South Austin is home now and Fisher says it's "a whole different town out here."

He prefers teaching high school students because they are "more independent," even though high school teachers compete with extracurricular activities, cars, girlfriends and boyfriends, and "almost too much involvement."

+++

Bedichek Junior High School teacher Claire Anderson, at 26, is the youngest teacher of the year finalist.

The eighth grade English and seventh and eighth grade journalism teacher said "school was always a good place for me." She

with it is to "lay all the cards on the table and talk about what the problems are," she said.

The Austin native is particularly interested in students with learning problems and those who aren't very involved in school activities. She is "intrigued" by their problems and a desire "to help them get to a point that they can function in life."

+++

When Paula Crider began teaching at Crockett High School seven years ago, she had the distinction of being the first female AAAA band director in the state.

She's proud to report that there are four in the state now, and three of them are in Austin.

The 32 - year - old band director teaches more than 270 students in the instrumental music program at Crockett. Her prescription for success in the classroom includes organization and enthusiasm.

With 180 students in the band hall during marching season, Crider said "there's no way you're going to get anything done" without organization. Instilling enthusiasm in her students is "99 per cent" of the task of a good band program.

Crider says music isn't just an extracurricular activity. Music teaches "a sense of individual responsibility and discipline" along with lessons in math, a foreign language, "aesthetic experience" and the physical exercise of marching drill.

+++

Burnet Junior High School teacher Jean Richmond subscribes to "hands-on" techniques to get her students interested in and to teach them life, earth and environmental science. Students learn to use equipment, research and experiment by doing.

She sparks their interest in "the little things," like how a rock is formed, or how a snake sheds its skin, and "the big things seem to take care of themselves."

The chairman of Burnet's science department says "I think I learn as much from the students — if not more — than they do from me."

old teacher

# NATIONAL BAND ASSOCIATION



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IMMEDIATE PAST PRESIDENT

June 14, 1978

Paula A. Crider  
Band Director  
Crockett High School  
5601 Manchaca Road  
Austin, Texas 78745

OFFICE OF THE PRESIDENT  
WILLIAM D. REVELLI  
REVELLI BAND HALL  
350 EAST HOOVER  
ANN ARBOR, MICHIGAN 48109  
OFFICE: 313-764-8828  
HOME: 313-663-8097

Dear Paula:

## BOARD OF DIRECTORS

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MERTON UTGAARD  
ROBERT WACHTEL  
FRANK WICKES  
JAMES WINTERS

On behalf of the National Band Association and especially myself, I wish to thank you for presenting your fine band at our NBA Convention in Knoxville last week. I have heard countless comments of your superior performance.

Every person attending the concert was most enthusiastic and excited with the band's performance, and I am sure the audience response indicated everyone's great enthusiasm. As President of NBA I was most proud of every band that participated in our convention program. In the concert, marching, and jazz band events, I felt we had every reason to be proud of the NBA performances.

I trust you were pleased with your decision to participate in our second National NBA Conference and that you found all details concerned with your appearance satisfactory. I would indeed be most pleased to hear from you and to learn of your reactions, both pro and con, relating to your participation.

With appreciation and thanks for being a most important part of our convention, I remain

Cordially yours,

*William D. Revelli/klp*

William D. Revelli  
President, NBA

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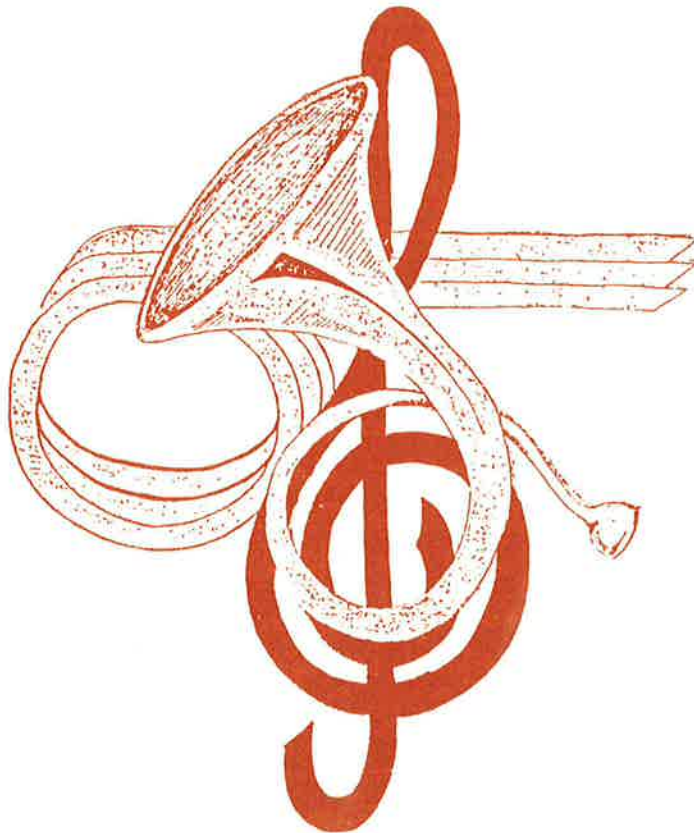
AUSTIN INDEPENDENT SCHOOL DISTRICT  
AUSTIN, TEXAS

PRESENTS

THE DAVID CROCKETT HIGH SCHOOL

SYMPHONIC BAND

IN CONCERT



DIRECTOR: MS. PAULA CRIDER  
ASSISTANT DIRECTOR: MS. PATTY MILLER  
NATIONAL BANDMASTER'S ASSOCIATION CONVENTION  
THE UNIVERSITY OF TENNESSEE  
KNOXVILLE

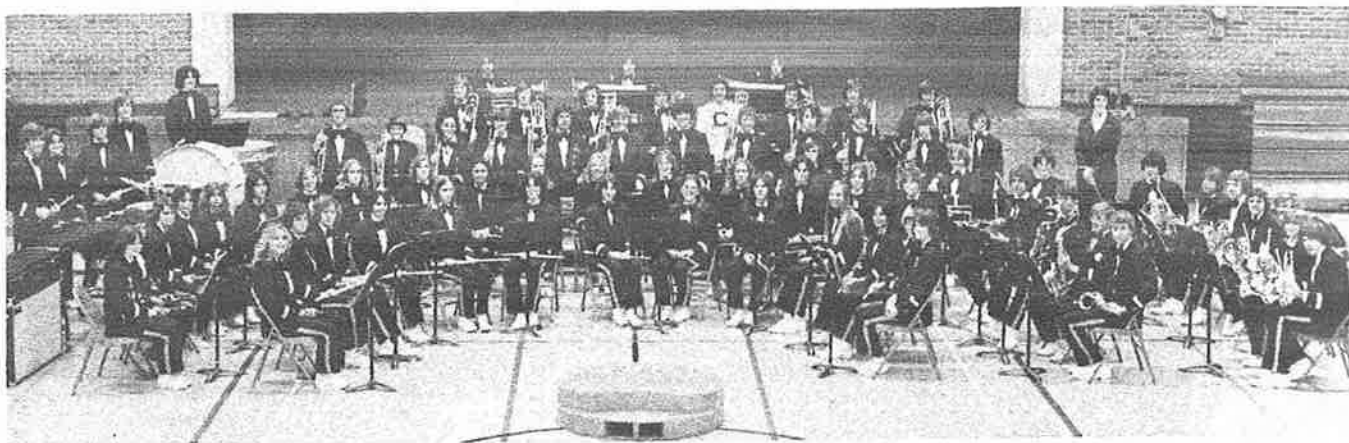
JUNE 9, 1978

10:45 A.M.



# **PROGRAM**

Cielo Andaluz . . . . .	Marquina
Irish Tune from County Derry . . . . .	Grainger
Concert Etude . . . . .	Goedeke
<b>Trumpet Section, featured</b>	
Scottish Dances . . . . .	Arnold-Painter
Till Eulenspiegel's Merry Pranks . . . . .	Strauss-Hindsley
Yankee Doodle . . . . .	Reeves-Brion



12:00 noon -  
1:30 p.m.

Exhibits open in Lobby of Hyatt Regency

2:00 p.m.

**OSWEGO HIGH SCHOOL WIND ENSEMBLE**  
**OSWEGO, NEW YORK**  
Edward S. Lisk, Conductor  
Joseph Scagnoli, Presiding,  
University of Tennessee Music Hall



# **PROGRAM**

A Ceremonial Fanfare . . . . .	Reed
Marche Hongroise from Damnation of Faust . . . . .	Berlioz-Smith
Canticle from Three Solos Flutes & Wind Ensemble . . . . .	Del Borgo
Aquarian Concerto . . . . .	Russell
<b>Norbett Buskey, conductor</b>	
<b>David Burritt, percussion</b>	
Nocturne, opus 9, no. 2 . . . . .	Scriabin-Reed
Symphony for Band . . . . .	Bilik
Army of the Nile March . . . . .	Alford



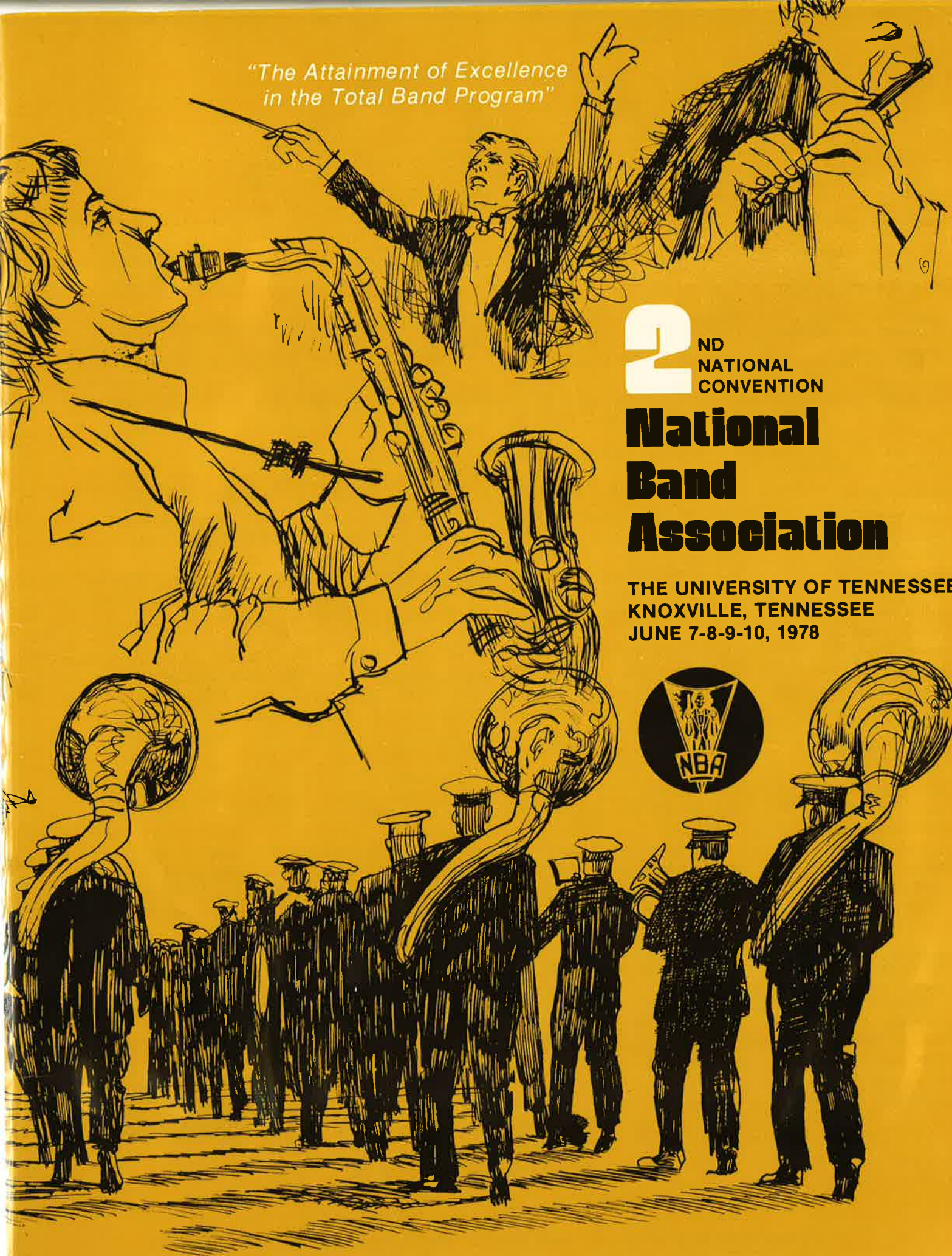


*"The Attainment of Excellence  
in the Total Band Program"*

**2** ND  
NATIONAL  
CONVENTION

# National Band Association

THE UNIVERSITY OF TENNESSEE  
KNOXVILLE, TENNESSEE  
JUNE 7-8-9-10, 1978







EVERYTHING I NEEDED TO  
KNOW ABOUT LIFE I  
LEARNED IN THE CROCKETT  
BAND....

Be enthusiastic and excited about  
EVERY thing you do, even if you  
have to make yourself feel it ~  
ALWAYS, ALWAYS be 15 minutes  
early so you will be on time ~  
Practice DOES make perfect! ~ an  
average Bk girl is an important  
part of the whole tune ~ Hard  
work equals a lot of pride and fun  
~ When the Crockett Band plays  
People DO listen ~ When it's worth  
doing it's worth doing right ~ Be  
your BEST . Someone is watching





I got in a bit of trouble with Central Administration over my speech to Austin City Council. Apparently teachers were not supposed to speak without approval (e.g. "censoring") by the Superintendent. The resulting ill-advised city-wide busing plan reduced our marching band numbers from over 200 marching at 1980 State Marching Contest to 96 winds. (1981 State Marching Contest). 'Tis far better to beg forgiveness, than to ask permission. n'est-il pas aussi ?



DI  
101  
10

Thursday, December 13, 1979

Austin American-Statesman

A9



Staff Photo by Kit Bröcking

Paula Crider, a Crockett music teacher, speaks at the Austin High School meeting on busing.

## Busing — From A1

reached for comment Wednesday night.

Without reaching an agreement with the suit's plaintiffs before submitting a plan to the federal courts early next week, school officials face the possibility that an appeal would be filed with the 5th U.S. Circuit Court of Appeals. The New Orleans-based court repeatedly has criticized school officials for not ending racial and ethnical segregation in the Austin Independent School District.

Essentially, the proposal made by the plaintiffs — which found tentative agreement with a majority of the school board — would have exempted most naturally integrated neighborhood schools from busing plans. Also, it would have transferred fewer senior and junior high school students than AISD's Plan 1, released last week and discussed in Monday and Wednesday nights

In concert attire. 1979





Staff Photos by Julie Fernandez

Paula Crider, Crockett High School band director, leads the band

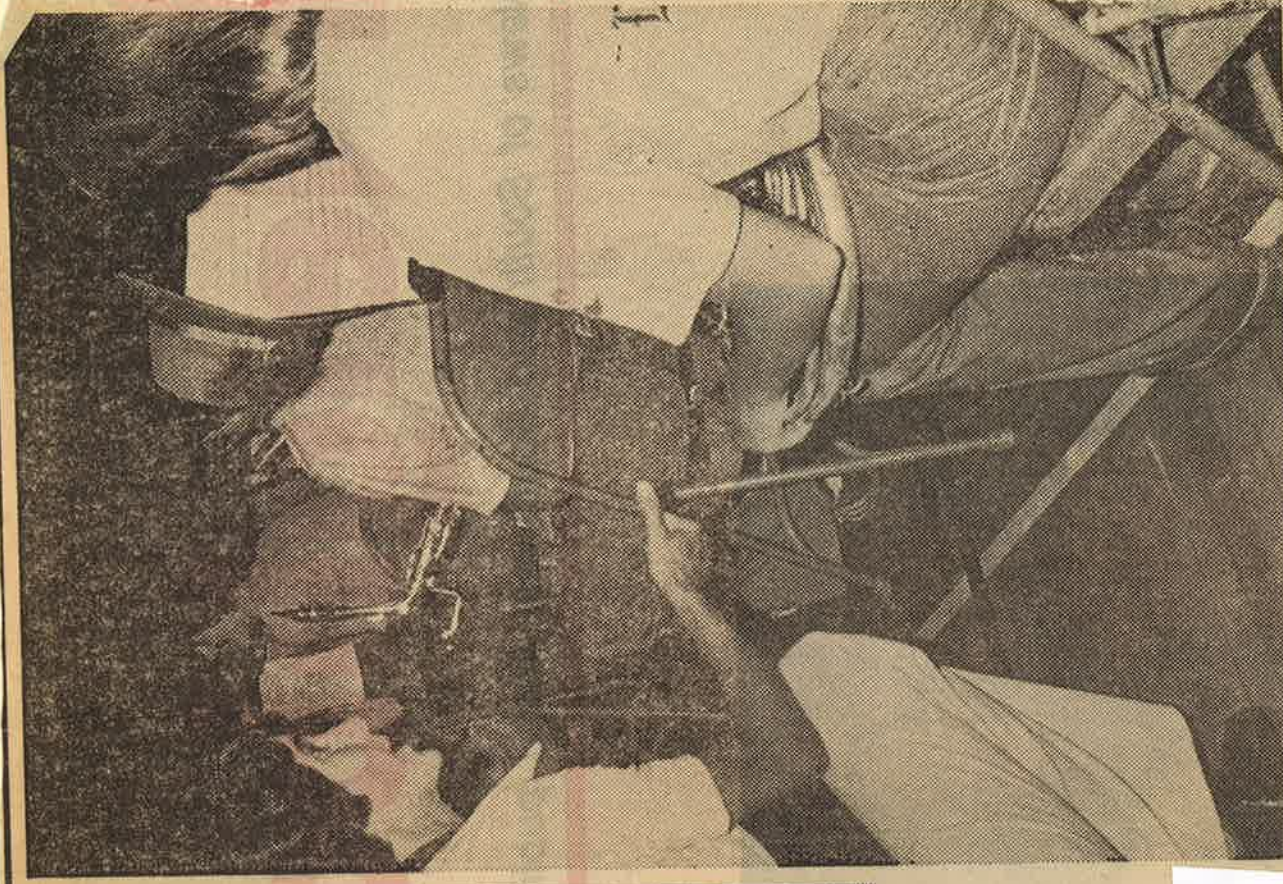
# *Crockett band director also teaches grammar*

**BY MONA ROSS**  
Neighbor Correspondent

In between organizing and mothering some 183 teenagers who march in the Crockett High School band, Paula Ann Crider still finds time to correct their grammar.



I did not, however, teach this reporter how to spell!



Band students get a few tips from Crider before a performance



"What? Did I hear 'ain't' come out of your mouth?" she said in mock astonishment to a youth complaining that his horn needed some repair work.

"I had a double major. English and music," explained Crider, who was the first woman band director in Texas when appointed to the position at Crockett eight years ago. "But music has always been the real challenge."

Since Crider signed on with Crockett in 1970, four more women have become high school band directors in the state and two of them, besides Crider, are in Austin (at Anderson and Lanier).

"In many ways, it's been an advantage," said the band director, responding to the omnipresent question of how her sex effects her job.

"I have no discipline problems with the guys. Sometimes they will resent authority from another man. But I am a firm believer in discipline," said Crider.

A Mississippi girl was a junior in high school before she picked up the trumpet and decided to join the band.

From there, she studied music at the University of Southern Mississippi and at the University of Texas, where she received her master's degree in music.

As a junior in college she decided to become a band director, a goal which she realized shortly thereafter when receiving the Crockett High position, "which really caused a furor back then."

People didn't feel that a woman could handle the students, Crider said, and she set out to disprove those theories, forming what is now known as one of the most outstanding marching bands in the state.

"We're not your regular B-flat band," she said, pointing to awards and trophies that have accumulated over the years.

**The wind ensemble, a specially selected**

group of band students, last year were chosen as one of four high school bands to play at the National Bandmasters Convention. Crider was the first woman band director to be invited to the meet.

"We have a motto here. You get out of band what you put into it," said Crider, explaining that the band members practice three hours after school, in addition to an hour-long band class, plus the half hour of personal practice she urges on students at home.

As a result of the hard work and practice the Crockett High band has won the sweepstakes competition for the past eight years, a highly-coveted award for sight reading and marching at the regional level.

In 1976, the band represented Texas as the Bicentennial Band, marching in the parade in Washington, D.C.

The same year, the band was declared "Best in Class" in a band festival held at Six Flags Over Texas.

Crider is particularly proud of being named the first woman AAAA band director, which she compared to "doing a good coaching job. It's very sought after and very difficult to obtain."

"A lot of our successes I would attribute to the pride the kids have in the organization," said Crider. "They work hard and they're responsible. They're not angels, but they're super kids."

Although there are the normal frustrations such as too little time and too many (student) needs, Crider does have an assistant, Patty Miller, and the upperclassmen often spend time helping the younger players get the routines down pat.

And, Crider is fast to admit, there are the rewards and compensations that another job might not have.

"Most important is seeing that kids can make music. They have to have the tools and they have to give of themselves. They have to feel (the music)," said the state's first woman band director.

"There's no such thing as perfection, but every year we get a little closer. And," she added with a grin, "The closer we get, the more rewarding it is."



STATE OF TEXAS  
EXECUTIVE DEPARTMENT  
AUSTIN  
March 2, 1972

PRESTON SMITH  
GOVERNOR

Miss Paula Crider, Director  
Crockett High School Band  
David Crockett High School  
Austin, Texas 78745

Dear Miss Crider:

It is a privilege for me, as Governor of Texas, to extend a very warm personal greeting to the Crockett High School as these fine Texans, for the third consecutive year, host our State's birthday celebration here in our State Capitol Building.

We Texans have a great heritage of which we are all proud, and it is indeed heartwarming and inspiring to see our young adults of today showing their love and devotion for their State and for their Country.

I feel that you are truly representative of the vast majority of the youth of our Nation and this assures the perpetuation of the heritage which you have inherited.

In recognition of their fine service, and, in commemoration of this event, I hereby designate the Crockett High School Band, the Crockett Concert Choir, and the Crockett Texans as official hosts for this ceremony today.

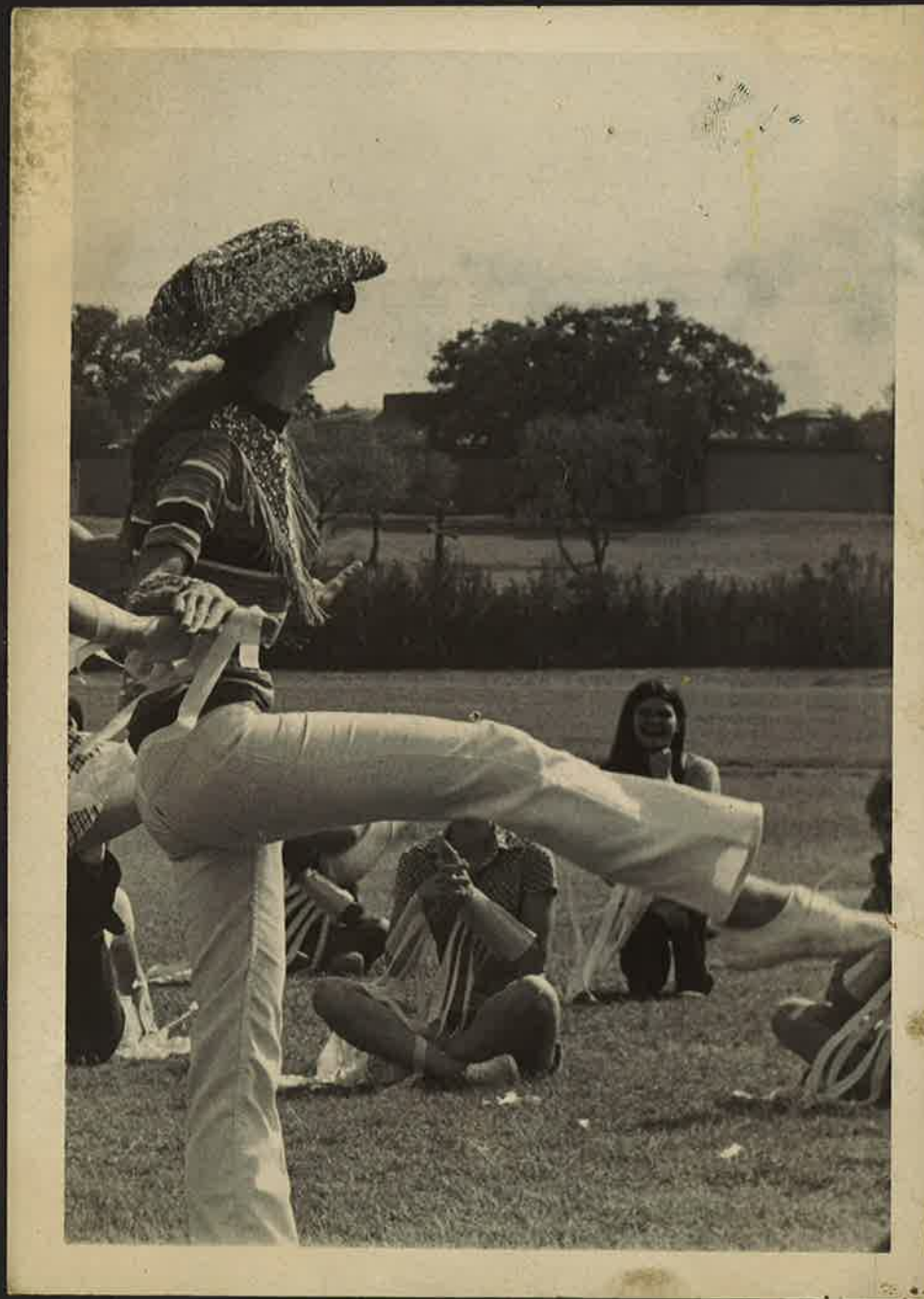
Sincerely,

*Preston Smith*  
Preston Smith  
Governor of Texas

PS:mnc







Once upon a time, long, long ago, the Crockett Band Boosters had a very enterprising Band Parent President. He was also possessed of a wicked sense of humor. His goal was to raise more \$\$\$ than ever before, a goal I wholeheartedly endorsed.

He proposed this: If the band can sell 5,000 Community Birthday Calendars this year, Ms. Crider will learn and perform a Tex-Ann (our drill team) routine. I readily agreed, for the band had never sold more than 500 calendars in a year. I encouraged sales, safe in the knowledge that the band would not even come close to the overly ambitious goal. This was the year I learned never underestimate the power of seeing one's band director humiliate herself as motivation for sales. The band sold well over 5,000 calendars that year.....and yes, that is *moi* performing with the drill team! (The camera caught me in mid-kick.....I am certain my kick was as high as any Rockette.)



*C HS Européen Tour - 1980*



**Souvenir de Versailles**



# Crockett band director will be missed by all

By JULIE FERNANDEZ  
American-Statesman Staff

The occasion had all the ingredients of a class reunion. Some guests carried their high school yearbooks, others laughed about days gone by and some even brought their babes in arms.

But the 200-plus persons gathered in a South Austin backyard last Friday did not come to fraternize with each other. They came for a final farewell for their former teacher and band director, Paula Crider.

For the past 12 years, Crider has been "mom," confidante, friend and teacher to those former and present members of the Crockett High School Cougar Band who gathered.

Crider, 37, has accepted the position of associate director of The University of Texas Longhorn Band, a move she labels "the hardest decision in my life."

"It's like leaving home. I'm leaving so many traditions and many kids who are so musically talented," said Crider, whose name has become synonymous with the state and national accomplishments of the Cougar band.

The new job, however, offers her "a chance to move to one of the greatest bands in the nation," she said. "And I'll be teaching young folks how to teach band. Teaching can be one of the most rewarding things in the world. The look of achievement in students' eyes makes everything worthwhile."

"I hope to turn out some good band directors and let them experience that same feeling," said Crider, who earned a master's degree in music

## Notable neighbor



Staff Photo by Julie Fernandez  
Paula Crider, right, chats with Betsy Figer, a 1977 student.

education from UT in 1971.

A former all-state high school basketball player, Crider says her interest in music was sparked during her senior year, partially due to the proximity of the band hall to the basketball gym. "The minute I discovered music I was hooked for life," said the accomplished flute and trumpet player. Crider was band director for a small high school in Mississippi, moved to Austin to attend UT, and served two years as band director at Austin's old Allan Junior High before coming to Crockett.

Under her direction, Cougar Band members have had plenty of reasons to toot their own horns. Their accomplishments, too numerous to be en-

graved on a plaque given to Crider at Friday's appreciation party, range from University Interscholastic League sweepstakes trophies for 12 consecutive years to local, state and national marching honors to last month's first place state wind ensemble title.

The band, which has boasted as many as 300 members at a time, is known for its innovations and stunts in music and marching routines — a re-enactment of the shooting of J.R. to the "Dallas" television show there, the juggling of balls by 12 flag carriers to a circus tune, and double-tongued trumpet-playing, to name a few. Crider, a stickler for discipline, insisted band members' honors were also equal to those of their academic accomplishments.

Memories flowed freely at the party. Doug Wunneburger, a 1973 graduate and former Cougar drum major, recalled Crider's system of demerits. "I got one for telling a bad joke once in class," he laughed. "She's probably the best teacher I ever had," said Betsy Figer, a 1977 graduate. "She taught us more than music. She taught us how to get along with people, how to be leaders and to strive for perfection."

Patty Miller, Crider's assistant director for the past five years and former student, also is leaving the Cougar den to study for a master's degree in music at UT. They'll be missed but the band's show must go on.

"Whenever we were down and out from a disappointing performance or tired from practicing, Miss Crider would always say 'Keep on keeping on,'" said Crockett incoming senior John Smallwood. "And that's what we plan to do."

Austin American-Statesman  
Thursday, June 10, 1982

## A Legend is Leaving

A legend is leaving.  
One that has filled the air  
around us with a great sense  
of pride, interminable endeavor,  
and joy.

She continuously gives the most  
of herself, so that she and others  
around her can benefit from her  
experiences and knowledge.

She has gone to all lengths, left  
no avenue unexplored, and has made  
every effort in her power so that  
we could build a sense of pride  
and know what it's like to be the best!

We have all grown fond of her, as  
she shows a never ending eagerness  
to help us out, and bring a little  
bit of happiness and knowledge to  
each individual.

She is an advisor, a leader, and a  
friend who has filled this short time  
in our lives with strength, pride  
and happiness.

A legend is leaving  
though she will never be forgotten,  
as we all will hold the memory of  
this vivacious, astounding, intelligent,  
and beautiful lady in our uppermost  
thoughts.

We say good-bye Paula Crider,  
and our love and thoughts go with you.  
You have brought each one of us  
something special that no one  
else could give.  
We are all saddened for a  
legend is leaving.

- Sean Hazuda Bernal



5/9/03

Hi Paula,

Thanks for your email response and your address so I could send this to you.

The longer I am around, the more I realize how important an influence you have been in my life. So much of my foundational concepts I trace back to you and my CHS band experience. I remember in the first week that I met you that a memorable event happened. We were in freshman summer band learning how to march in a block band formation. The drum major blew a counter march whistle and for some reason, no one on the first row turned. From an inner row, I turned.....I was the only one to turn and was either going to be really right or really wrong and was very nervous about it while passing back through the band. I was right. You stopped the band and me (way down at the other end of the parking lot by now) and went on and on over the bullhorn about doing the right thing even when it is risky and not to follow if you know you are right but to lead. You used my name and me as an example and proceeded to give me a reward of a break while everyone else continued. OK, I had a little inner sense of doing the right thing already, but how you responded with praise and reward really cemented in me that doing the right thing, while difficult is the only way to go. I have since continued to do what I believe is best even if it would be easier just to go along with the crowd. It is also easy for me to speak up in meetings, presentations, or the classroom to speak from this point of reference. As a result I am considered as a leader in many situations.

I remember being a part of a group of students who worked together to accomplish great things. I remember each year being better than the last. I remember learning what sacrifice of time and effort will do to the success of the end result. I remember working on nuance - details that sometimes very few if any listeners may catch, yet became so meaningful to me and the other band members. I remember the ever present challenge of increasingly difficult music. I remember the great variety of music that we would work on and coincidentally today, I appreciate many varieties of music and program concerts in that light. I remember your motivation with a smile and sometimes just with "the look". I remember the struggle to play in tune with the machine or a partner. To this day, I have a heightened sense of intonation and have used it as I sing in church choir (I'm the bass singer who is the anchor on pitch), play trumpet, and even spot tune the large pipe organ at church. I remember learning rhythm (I have used that darned rhythm chart in band teaching and in handbell teaching). I remember creative problem solving that you used to fix inaccuracies in performance and have used similar techniques in both musical teaching and technology teaching. I remember learning how to play tennis and how much I enjoyed the times that you and I played doubles. I continued with tennis through college and that was my physical outlet. I remember learning that musicians can have a humorous side by seeing you enjoy laughing and interacting with people. I remember your challenges. Let's see.....there was the one where you had to learn the 12 major scales on an instrument that was not your principal--very impressive.....and then there was that little dance team routine that you learned as a result of a group challenge being met. And on and on.....

As a band director for thirteen years, I know that I drew upon my experiences with you on a daily basis. As a handbell director, I continue to do things that remind me of you. In leading the Austin Handbell Ensemble since its beginning in 1996, I can say that every year has been a marked improvement over the previous. I continue to put in whatever time is needed outside of practice time to do the right thing and help make us successful. For example, I cannot tell you how much time I put in on something like designing and putting together the concert programs. Every detail must be high quality and perfect, and usually it comes off that way. Our group excels at making music. We perform on a very difficult instrument for making linear consistency in dynamics and vertical accuracy, yet that is something that I insist on. I also insist on adding nuance to the printed page and even changing my changes based on the musical moment. Each concert reflects the improvement of the group by challenging them physically and musically in the level of difficulty of the selections. I inject humor (some would argue that point) in rehearsals as well as insisting on high musicianship and accuracy and the atmosphere remains light and purposeful. My conducting has become my principal instrument and I strive to be clear, precise and consistent while not looking like a performer on the podium. You were and still are that way. Our reputation as a performing ensemble has led to our selection as the recording ensemble for Shawnee Press and Alfred Music Publications in the past years for recording their new publications for handbells. Those full recordings were made and distributed to handbell directors across the country along with mini scores. We had to be as accurate as possible and we were.

The Austin Handbell Ensemble has recorded and released two CD's of our own and I have included a copy of each of them for you. While not quite 100% happy with them (is that possible?), they are pretty good and have both received very good reviews from peers across the country as well as from local sources like Jim Swift (he did an On the Porch segment on us last fall) and John Aielli of KUT who played the heck out of our Christmas CD and had highly complimentary words about us. Anyway, please accept these two CD's as a more tangible way of my thanks to you, for without you I would not have been capable of creating an ensemble that performs at ever increasing levels of skill and musicianship.

Thank you!!

Bob

A handwritten signature in black ink, appearing to be 'Bob' with a stylized flourish.

bob.avant@esc13.txed.net  
2619 Brisbane Rd  
Austin, TX 78745  
512-442-3314



# THE UNIVERSITY OF TEXAS

1982-1999

The University of Texas presented a whole new world of musical growth. I never took for granted the privilege of working with great colleagues, and **outstanding students during my 17 years at UT:** first as Assistant Director of the Longhorn Band, and later as Director of that inimitable group.

At UT I had the opportunity to share what I learned as a public school teacher with future music educators. Conducting the UT Symphony Band allowed me to grow both as conductor and musician. My favorite academic class was conducting--what a kick to watch young students realize the power and magic that is possible with even the smallest of gestures with the baton! I met and learned from many master teachers, performers and conductors who were in residence on our campus: Warren Benson, Morton Gould, Frederick Fennell, Gerard Souzay, Michael Colgrass, David Maslanka, Issac Perlman, Luciano Pavarotti, Wynton Marsallis and Gunther Schuller, to name but a few.

Requests to provide ceremonial bands for various UT functions allowed band members and director to meet and observe many very special people. I was literally speechless when I was once seated next to Tom Landry at an Ex-Student's event, and had to resist seeking an autograph when we played for James Michner's Texas book signing. I worked with **Walter Cronkite while conducting the UT Centennial pit orchestra**, attended many lectures by Barbara Jordan, and visited the home of Liz Carpenter in preparation for Lady Bird Johnson's 80th Birthday Celebration. (Carol Channing sang "Happy Birthday.") I met and performed for Texas Governors, and Governors who would become President...experiences that were humbling, exhilarating, and sometimes even amusing!

Marching into the University of Texas stadium with 380 incredibly bright, talented, dedicated and spirited Longhorn Band members was an indescribable thrill. **Standing on the ladder to conduct "The Eyes of Texas"** with a stadium filled with singing Longhorn fans after a Texas victory is a privilege few can claim.

The UT years were filled with great music and wonderful students, friends and colleagues. Never in my wildest dreams did that skinny trumpet player from Mississippi think that she would one day retire as Professor Emeritus of a great university.









THE UNIVERSITY OF TEXAS

# Longhorn Band



# TAU BETA SIGMA

ONAL HONORARY  
ND SORORITY







Paula Crider

## For first time, woman gets Longhorn Bands post

Paula Crider, a nationally recognized band director and former director of bands at Crockett High School in Austin, has been named interim assistant director of The University of Texas Longhorn Bands.

She is the first woman to hold that position. She replaced Jerry Junkin, who has gone to the University of Michigan to pursue doctoral studies.

Ms. Crider will work with Director Glenn Richter in the various units of the Longhorn Bands — marching band, concert groups and jazz band. She also will be an assistant professor in the UT Austin Music Department, teaching conducting and marching band techniques.

### **Cited By National Group**

She is the recipient of a Citation of Excellence from the National Bandmaster's Association, on whose board she has served. She also has been recognized as "teacher of the year" at Crockett High School, where she taught from 1971 to 1982.

Under her direction, the Crockett High band twice was named "best in class" at the Six Flags Invitational Concert Festival and has won 11 consecutive sweepstakes awards for excellence in University Interscholastic League marching, concert and sight-reading competitions. In 1978 that band performed at the National Bandmaster's convention. The Crockett High band also received in 1980 and 1981 the highest honor in its UIL division at the Texas State Marching Contest.

Ms. Crider earned a B.A. degree in English literature and a bachelor's degree in music education — both in 1967 — from the University of Southern Mississippi. She has a master's in music education from UT Austin.

She formerly taught school in Purvis, Miss., and in Austin's old Allan Junior High School.

# Crider honored

Paula A. Crider has gained international recognition as a conductor, clinician and adjudicator. During her 30 years as a music educator, Crider has been a leader in her field. She was the first female in the state of Texas to head a class 5A band program.

Widely known for her innovative drill designs and imaginative half-time performances, Crider's Crockett High School Band twice won the Texas State Class 5A Marching Band Championship, and in 1982 was deemed "Best Band Ever" by the *Texas Monthly Magazine*.

In 1996, following 12 years as assistant director, Crider assumed the position as director of the University of Texas Longhorn Bands, one of the premiere marching band programs in the country. Highlighting her career as one of the nation's foremost teachers, Crider was presented with the Kappa Kappa Psi-Tau Beta Sigma Outstanding Service to Music Award. Prior recipients include Dr. William T. Revelli, Karrell Husa

and Elizabeth Green.

In 1995, she was inducted into the prestigious American Bandmasters Association. Established in 1929, the ABA has elected only 511 bandmasters to membership.

Professor Crider was recently honored by her undergraduate Alma Mater, The University of Southern Mississippi, by being selected as a 1996 Pride of Mississippi Distinguished Alumnus. She is extremely active as a clinician and adjudicator throughout the United States and abroad. She has been invited to conduct All-State bands in 20 states, has been a clinician at the Midwest International Band and Orchestra Convention, and has judged in Ireland, the UK and throughout the US and Canada.

Despite her many accomplishments, when asked what she considers to be her greatest accomplishment, her response is that she has enjoyed the rare privilege of touching students' lives through music for over 30



**Paula A. Crider**

years. A consummate teacher, educator and motivator, Crider is truly outstanding in her field.

Crider is the daughter of the late Polly Mazarakis.



Longhorn Band plays for Presidential candidate Bill Clinton. (He wanted to talk to the saxophones about how much he liked their part in "Wabash Cannonball!")



# A New Direction



Larry Kolvoord/AA-S

Paula Crider, the new University of Texas band director, directs band members through a rehearsal in Memorial Stadium. With a new di-

rector, the Longhorn Band will have a new repertoire of songs, which will include several recent hits.

## Changes are afoot as UT band kicks off season

By JIM PHILLIPS

American-Statesman Staff

The changes on the field today when the Texas Longhorns play their first home football game are sweeping and more emblematic of the times than the annual shuffling of player lineups.

It is good times and bad times, progress and necessity, that wrought changes ranging from the band's playlist to who will fire the cannon named Smokey that booms with each Texas score.

Gameday previews the Texas football team's home opener against Pittsburgh.

E1

The booming from the band this year will have a more '90s edge, a response to campus requests to appeal more to the student body with songs they actually have danced to.

The new band director, Paula Crider, will be taking the baton for the first time after 12 years as an assistant at UT during today's halftime show by the 340-strong Longhorn Marching Band. And in both the pre-game

and halftime shows, there will be a livelier, more up-to-date set of musical selections.

"The team and the players wanted more music from their generation," Crider said. "It's been a real education for me, listening to things I've never listened to. Some of it is pretty good."

Seal's *Kiss From a Rose*, currently No. 3 on the charts, will be on the band's charts today, a move Crider described as "kind of a de-

See Changing, B4



Saturday,  
September 16,  
1995

STATE

Austin American-Statesman

# Changing band won't abandon tradition

Continued from B1

parture, I think." The band also will play themes from a couple of 1995 movies, and will punctuate the entrance of quarterback James Brown with *I Got You (I Feel Good)* by soul legend James Brown.

Not that any of the true traditions are threatened.

*The Eyes of Texas, Texas Fight* and *March Grandioso* are still on the song list.

"Those are some of the traditional things that we

would never change," Crider said.

Also, in reaching out to the students, the band will play to the student (east) side of the stadium as well as the "home" side on the west.

Crider, the first female director of "The Show Band of the Southwest," assumed control this summer when Glenn Richter stepped aside after 15 years. Richter is taking a sabbatical, and will return to teaching next year. This will be Crider's first game as director; the band skipped the Hawaii game.

Crider, a 10-year director of Austin's Crockett High School band, which twice won statewide marching honors, said taking the helm at UT "is tremendously exciting."

"There's something I think really mystical and magical about the stadium. It's been a thrill for me just to come through the tunnel with the band."



Crider

There will be other changes in on-the-field personnel today. The necessity of fulfilling the duties formerly performed by the now-banned Texas Cowboys has prompted the tapping of a broad base of student groups to fill the gap.

For years, the Cowboys have filled one side of the "spirit lines" through which the players run onto the field before the game and after halftime. The Silver Spurs, who also are wranglers for Bevo, the Longhorn mascot, have formed the other line. With the Cowboys banned for five years be-

cause of hazing violations, other organizations are being called on to form the line. Most will be spirit groups like the Texas Wranglers and the Hellraisers, who paint their faces orange and white, said Glenn Maloney, assistant dean of students.

"We hope their members will feel more a part of it," said Maloney, who also heads the Rally Committee, an advisory group on game activities.

The other opportunity is to replace the Cowboys as the keepers of the cannon. At least for now, the Silver Spurs will fill that role.



Greg  
Martin

PC

MARK  
Belcik



E

## Inside

This was the year that gay characters came to stay on prime-time television. **E4**



## On Wednesday

Hot bowls satisfy Lone Star-size appetites for first-of-January get-togethers.

Austin American-Statesman

# Celebration of Kwanzaa grows stronger in

By **NORMA MARTIN**

American-Statesman Staff

**C**hristmas is over. The birth of Mary's child has been celebrated, and all of Santa's gifts have been distributed. And within the week, folks will celebrate the beginning of the new year by partying on New Year's Eve.

But during the in-between days, many — an estimated 5 million —

Americans will celebrate another holiday tradition: Kwanzaa.

The African American cultural observance begins its seven-day run today. Each day at private homes and public centers, family, friends and community will gather to focus on the Nguzo Saba — the seven principles.

When Kwanzaa was created in the late 1960s, one of its missions was to give a respite from the commercialization of the winter's long-standing religious

and partying celebrations, said Alli Aweusi, a local musician and storyteller who attended the first celebration in 1966 with Kwanzaa's California creator Maulana Karenga. Aweusi has observed the holiday every year since then.

But a curious thing is happening on Kwanzaa's way to greater appeal, acceptance and longevity — capitalism.

"This was to be expected as it picked up in popularity," said

**See Kwanzaa, E2**

◆ Kwanzaa force N seven p should out the

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Life's a  
bowl  
of sugar  
for woman  
who  
marched  
into a  
male  
bastion





University of Texas Summer Band Concert



THE UNIVERSITY OF TEXAS

# LONGHORN BAND



Sounds

from

the

Stadium

1997-1998

*The Year of*  
**The Heisman**

The University of Texas

## LONGHORN BAND

*Salutes*

**THE LAST**

Southwest Conference Champions







As a surprise gift at the 1998 LHB Spring Banquet, the band surreptitiously checked out uniforms, & talked DeLoss Dodds (UT Athletic Director) into allowing them on the football field for this small copy of a larger framed photo.

Statue of Longhorn Band member is unveiled. The statue faces the stadium, and is the only statue of a band member on any university campus in the world. This was PC's last project to raise funds for Longhorn Band Scholarships.



"Music moves us, and we know not why. For what  
can wake the soul's instinct like music?"

L.E. Landon

With exciting memories of our first  
**Big 12 Championship**  
to bring the 1996 season to a close,  
we send warmest wishes for a  
**JOYOUS HOLIDAY SEASON!**



*The University Of Texas*

*Longhorn Band*

*Mark S. Belcik*

Mark Belcik, Associate Director

*Greg Martin*  
Greg Martin, Assistant Director

*Paula A. Crider*  
Paula Crider, Director





Best wishes for a prosperous new year

Art by Efraín Guerrero, Studio Art Major



THE SCHOOL OF MUSIC

THE UNIVERSITY OF TEXAS AT AUSTIN

The Longhorn Bands • Austin, Texas 78712 • (512) 471-4093 • FAX (512) 471-6449  
423 Summit Circle • Fredericksburg, Texas 78624 • (830) 990-0247 • VDNJDN@KTC.COM

Director of Bands Emeritus

Dear Paula!

11/23/98  
INDEED ONCE AGAIN IT IS THANKSGIVING WEEK! THE END OF  
ANOTHER LONG AND MOST SUCCESSFUL LONGHORN BAND FOOTBALL  
SEASON! I WANTED TO WRITE NOW TO TELL YOU HOW VERY MUCH  
THE DINKINS APPRECIATE YOUR SUPERB LEADERSHIP OF "OUR  
LONGHORN BAND." THE BAND IS ALWAYS "GOOD" BUT THIS YEAR I  
WAS FORTUNATE ENOUGH TO SEE AND HEAR IT LIVE 3 TIMES.

IT IS QUITE WONDERFUL TO SEE THE FIRE AND SPIRIT  
COMBINED WITH EXCELLENCE OF PRECISION MARCHING AND PLAYING!

PLEASE EXTEND OUR VERY WARMEST CONGRATULATIONS TO  
THE "TROOPS", YOUR DIRECTORS, ARRANGERS, SECTION LEADERS, DRUM  
MAJORS & SPECTACULAR TWICKERS — AND ANYONE ELSE OF THE STAFF!

HAVE A MOST HAPPY THANKSGIVING! BEAT THE AGGIE BAND!  
HELP RICKY RUN AND KNOW THAT WE ARE MOST GRATEFUL  
FOR YOUR FRIENDSHIP AND LEADERSHIP!

Sincerely,  
Tim and Jane







April 25, 1998

Dear Ms. Crider,

Thank you so much for encouraging your UT band students to participate in our Reading Rally Day parade again this year. The band makes the parade so exciting and real and fun for all of us, and we love having them. This year's group really got into things when our kids shouted to them, "We love reading; yes we do. We love reading; how about you?" And, the band shouted the slogan back to our kids. We thought that was great. Actually, lots of folks said this was the best pep rally ever, and since we had to do it without UT cheerleaders this time, we know it was because the band had fun with us and helped us make the pep rally a good one.

Again, thank you for encouraging your students to get out into the community to make connections with kids. It means a lot to all of us.

Sincerely,

Susan Sanders  
Zavala Librarian

Dear Paula:

You made all UT festive  
occasions so great and we  
will miss you. We thank  
you for all that you do for  
us and for our great University!

Bill and Isabella



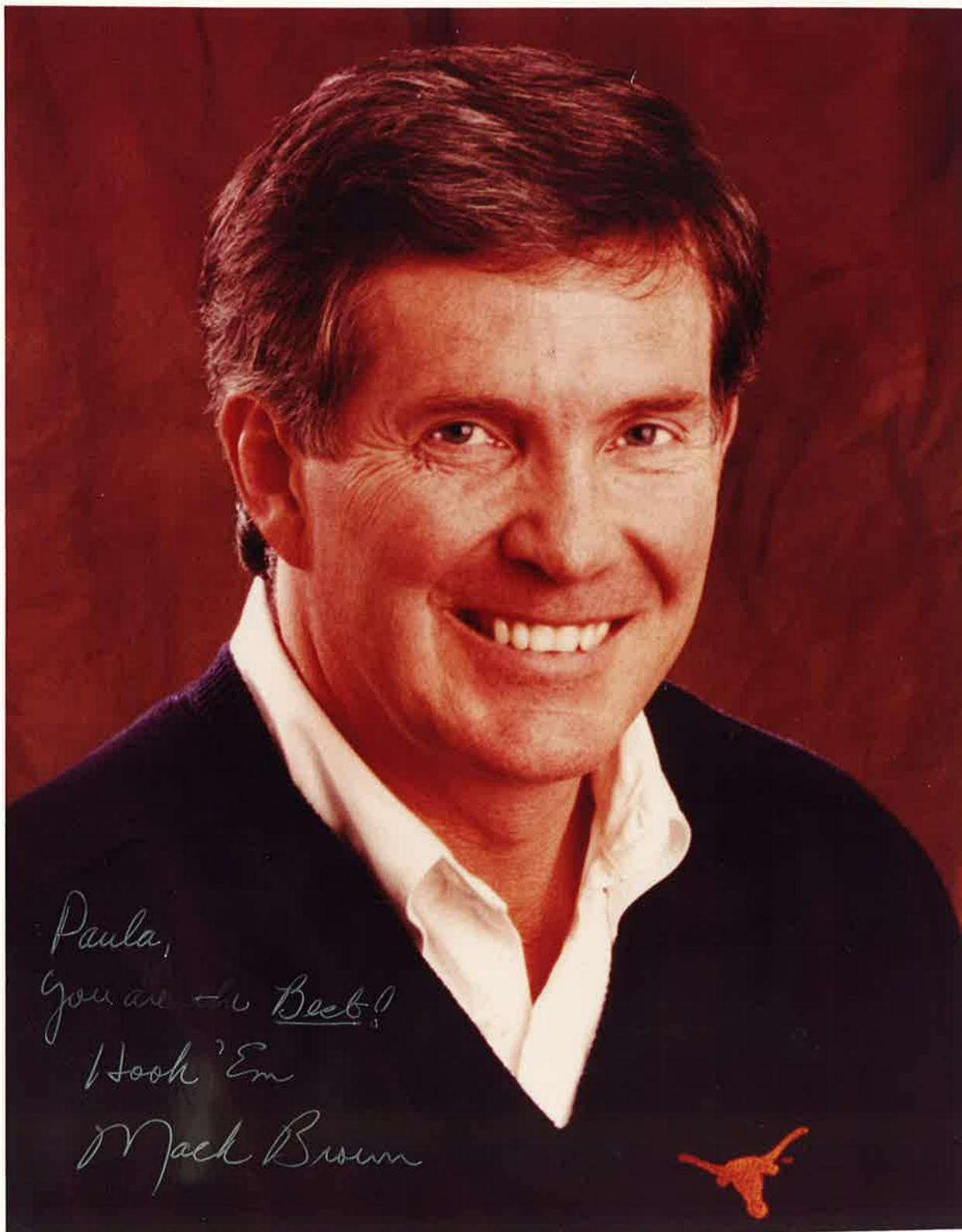
SHARE WITH US THE DREAM THAT ANYTHING  
IS POSSIBLE IN TEXAS HIGHER EDUCATION.

WITH OUR BEST WISHES

BILL AND ISABELLA CUNNINGHAM

*The University of Texas System*





**MACK BROWN**  
**THE UNIVERSITY OF TEXAS AT AUSTIN**



6/22/99

PC,

It's hard to believe that four years have flown by already. I remember being a scared little freshman from Brownsville, who knew nothing of U.T. and let alone LHB. I also remember being so terrified when I discovered that at the finish of the cross-field marching portion of our audition, that I would have to halt and re-prepare in front of you!! Just in a few days you made me so excited about making a band, which just a week before, I knew nothing about. The lists finally came up, and there I was... second to the last...

The friends I've made, and the experiences I've had in LHB have been the best part of my life. I dread the upcoming marching season not because of the challenges it may bring, but because it will be my last. No more "Porkchop!", no more God o'clock departures, no more tunnel, no more taps in one and no more playing "Eyes" while wearing my burnt orange uniform with pride...

Thank you PC. Thank you for always taking care of us. Thank you for making LHB feel like a family in a university where it is very easy to become a number. Thank you for giving me the chance to see a good portion of our country (Maybe DeLoss Dodds helped a bit!). Most of all PC, thank you for believing in me enough to make me a Section Leader. I have the utmost respect for you PC, and thank you for giving me the chance, no, the honor, of working with you.

The memories I've made here are too numerous to count. However, I will always cherish our trip to L.A. this past year. I remember telling everyone that you were going to have the entire state of California fired because of all that went wrong!! 😊 I do not have many regrets, but one is that I never really got to speaking to you ~~this~~ until this year.



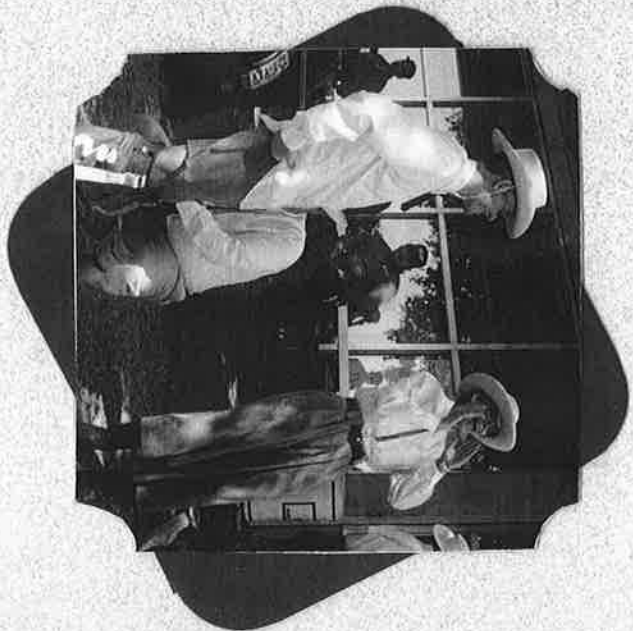
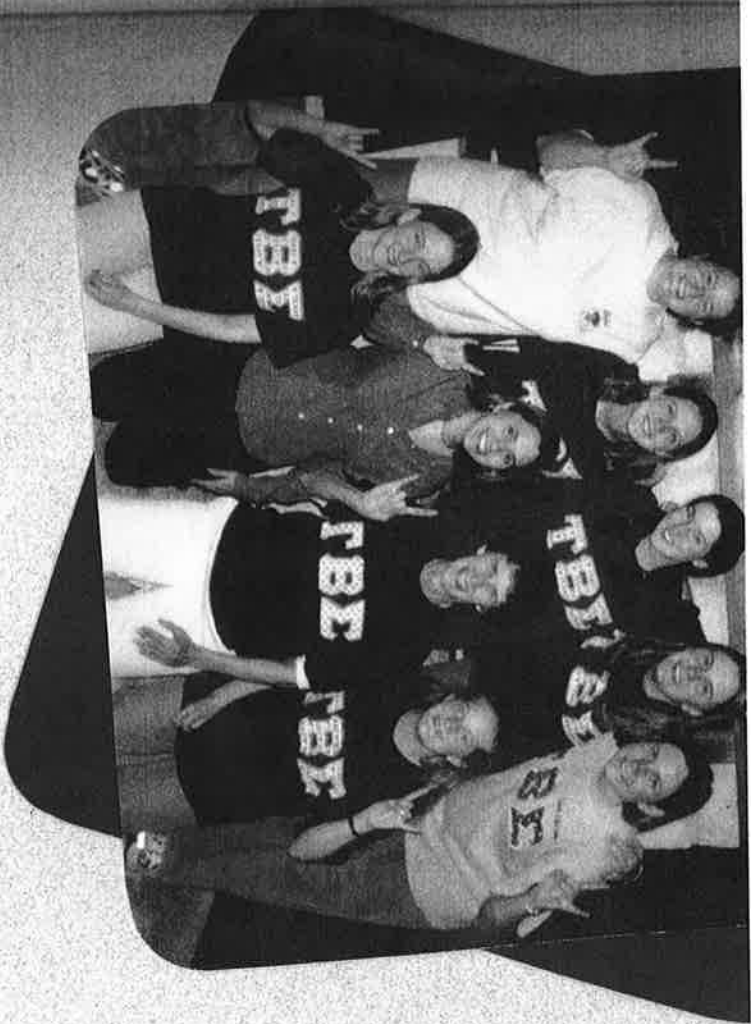
I guess I was just always intimidated by you, even this past year while I was section leader. Maybe deep down I was always worried of letting you down. Just call it a healthy respect for you... Sorry if I'm rambling on, but no words can express the thanks I wish to give you. If you see a tear in my eye tomorrow night it may be because of all that dust in Bates, and then again, maybe not. Take care and know that you will be missed.

Sincerely,

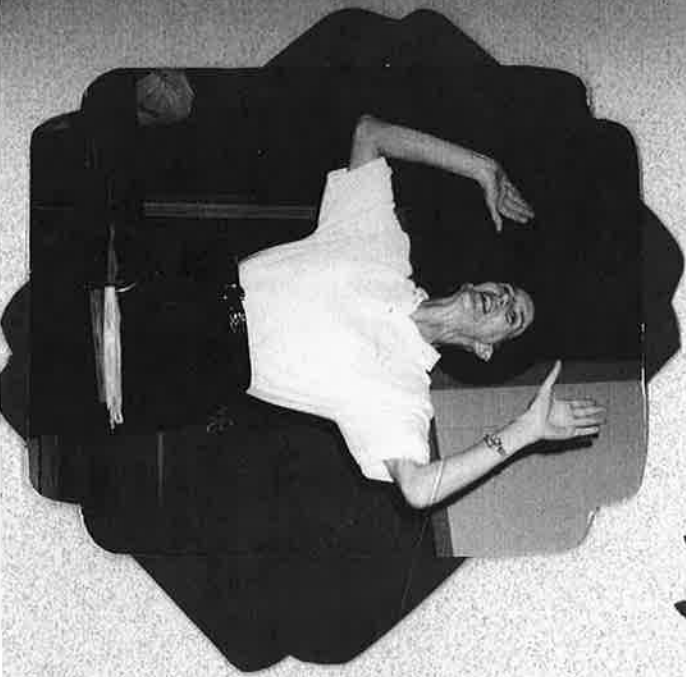
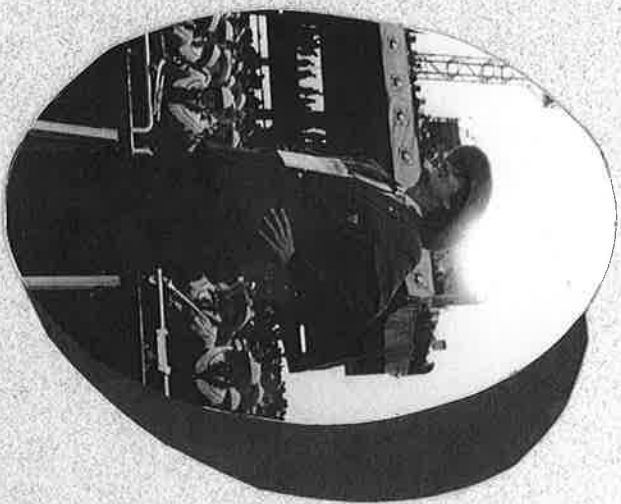
*David Muñoz*

David Muñoz





TBE  
NC





Dear PC,

One of the things I've always liked best about you is your ability to inspire. You have an amazing talent to say just the right things at just the right moment. Your words have always been a great source of inspiration for me. I remember all of the times you've stood before us on game day and on other important occasions and recited those wonderful quotes about "building eternity" and "stepping stones," and "the credit belongs" by Theodore Roosevelt. You have combined your own words with those quotes using such genius and finesse that I only hope to do the same. So I want to share with you a few quotes that will always remind me of you.

PC, you have a character like no other. Your passion for life and music has always been apparent in your absolute enthusiasm and optimism "toward each happening". I have seen you face "rain, sleet, flood, and pestilence" with a smile. You have "created" happiness in the lives of so many others with your unbreakable spirit. I will always treasure the evening TBE spent at your house and all of the exiting stories you told us about pledging, rabid dogs, and skydiving! I admire your "open mind" and zest for adventure beyond the "frontier". You have clearly defined your own unique and outstanding character with your "own hands." And that is no small feat.

I will always be grateful to have been a member of Longhorn Band under your direction. You have built so many "stepping stones" for us that have kept LHB on the path to excellence. You have brought us to the pinnacle of the college marching band experience and your "strength" has been evident every step of the way. You've carried many "pianos" of every sort for LHB. You've always stood up for us and made sure that we were treated with respect. You fought to make sure that our halftime performances were not tarnished by Jumbotron garble, our buses and planes were on time, and our hotel rooms were ready. I always felt reassured by your presence on every band trip because I knew we were being represented by the best.

Most importantly of all, PC, you have given me confidence. One of the most important things you have ever said to LHB is that we are all great musicians and that we all deserve to be a part of Longhorn Band. You said that you don't doubt anyone's abilities because we have all proven them to you by earning the privilege of wearing the burnt orange and white. By encouraging us to "use the talents we possess," you've given us an irrepressible sense of confidence and pride in Longhorn Band.

You have been not only a mentor, but also a "true friend" to us. You have been the most understanding college professor I have ever had. Many professors seem to think that the stresses of college life are trivial, but your door has always been open and your ears ready to listen.

And so I thank you PC, for all that you have given to this university, to Longhorn Band, and to me. I have so many wonderful Longhorn Band memories that they would fill this book if I were to write them all down. You've played a large part in creating all of those memories. I wish you the best of luck as you approach this "bend in the road" and I have every confidence that you will "make the turn" with poise and grace. You will be missed.

MAY GOD GRANT YOU MANY YEARS TO LIVE,  
FOR SURE HE MUST BE KNOWING  
THE EARTH HAS ANGELS ALL TOO FEW  
AND HEAVEN IS OVERFLOWING.

--Irish Blessing

Sincerely,

*Kristin B. Maddox*

Kristin Beth Maddox  
LHB 1996-2001

*A bend in the road  
is not the end of the road.*

*final forming of a person's  
character lies in their own hands.  
-Anne Frank*

*does not take much  
strength to do things,  
it requires great strength  
to decide on what to do.  
-Anon.*

*many people are  
y to carry the stool  
n the piano needs  
to be moved.  
-Anon.*



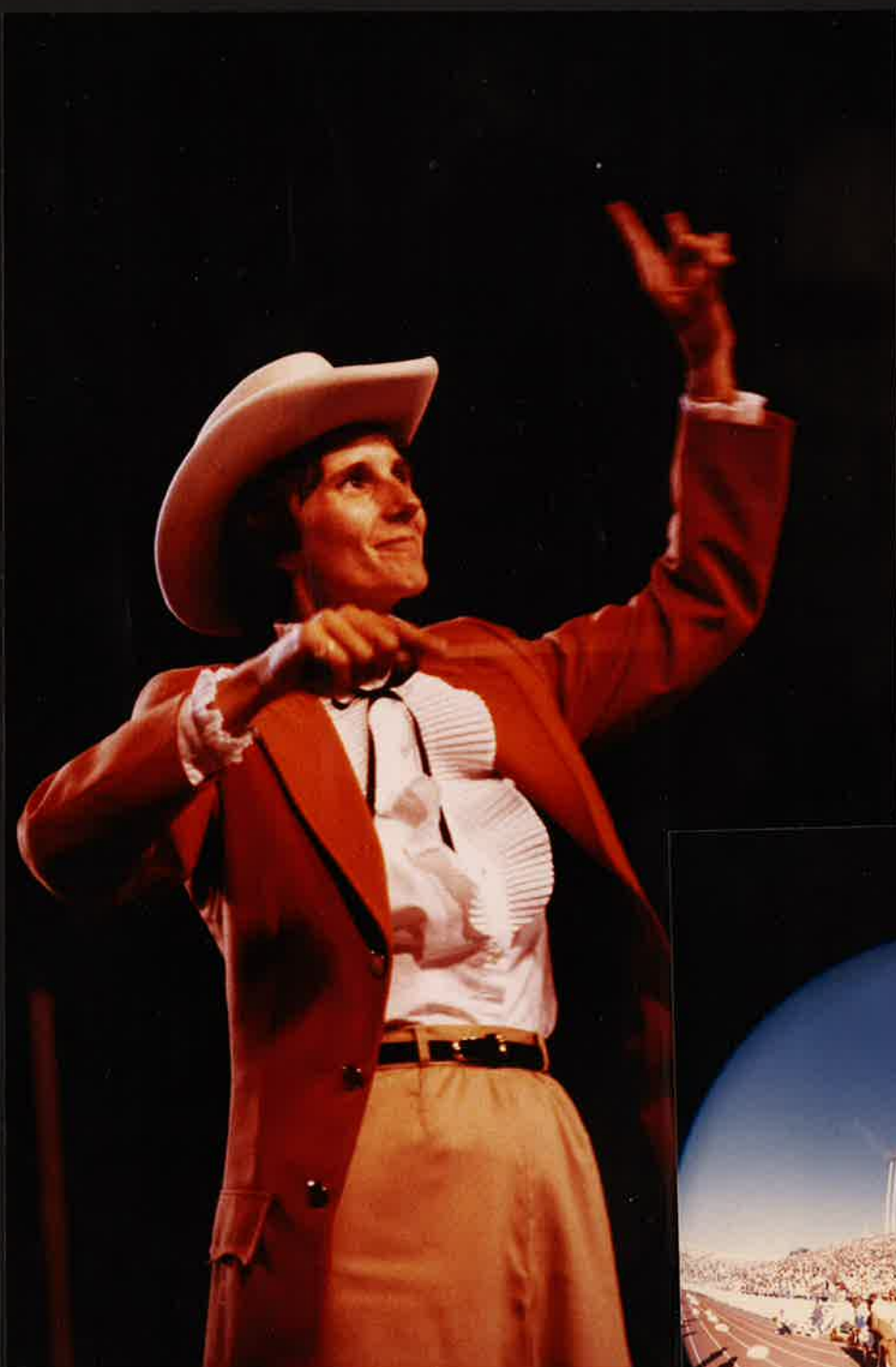


Conducting UT Symphony Band. Bates Recital Hall, University of Texas



Conducting UT Symphony Band, Bass Concert Hall, 1983

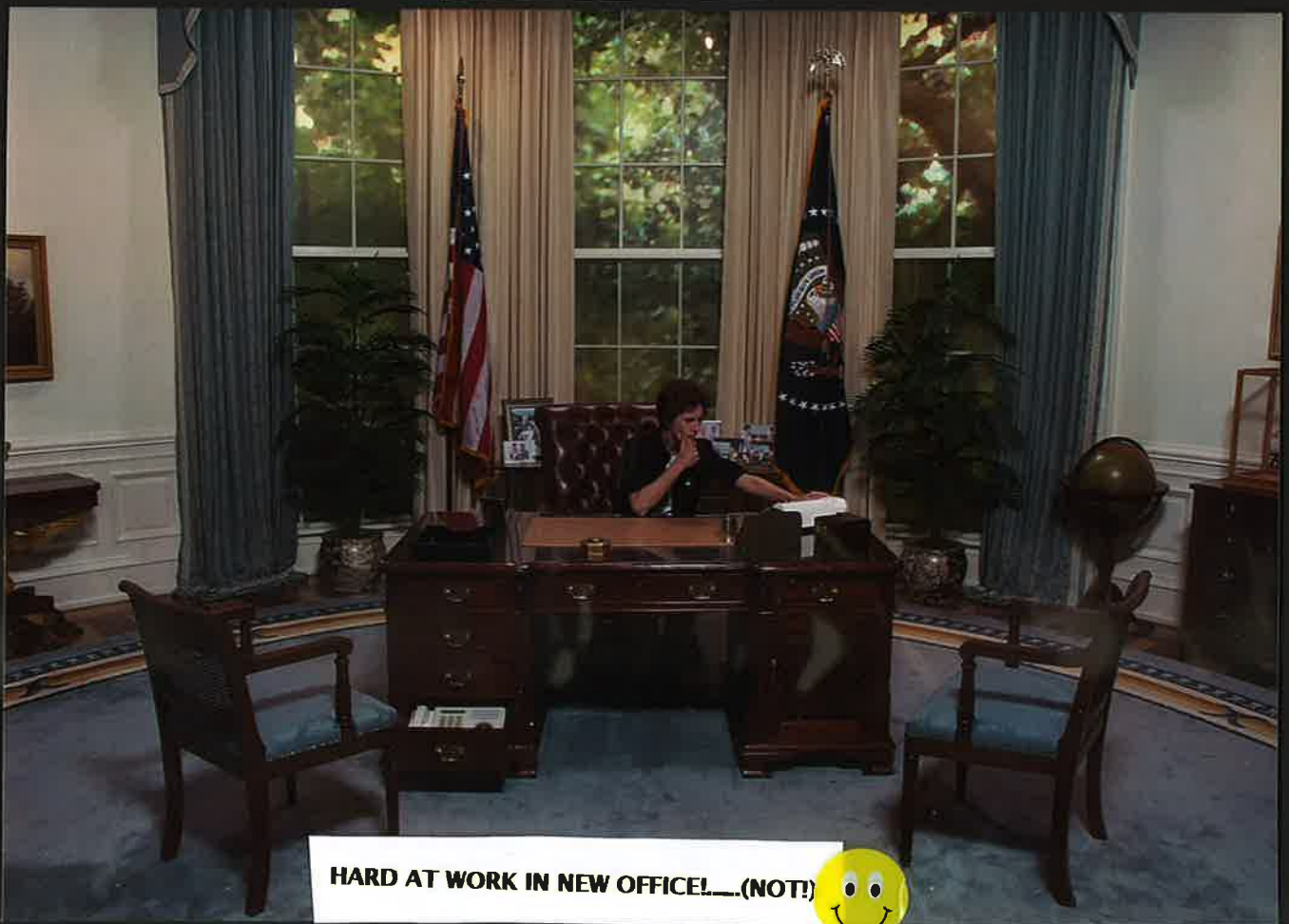




# LIFE AFTER RETIREMENT



PC HANGS UP HER SPURS!  
(The last UT football game)



HARD AT WORK IN NEW OFFICE!.....(NOT!)







YE OLDE CROCKETT BAND ALUMNI RETURN FOR SURPRISE PARTY



# Paula Crider's Retirement Celebration Page

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**Check out the pictures from the Party, courtesy of the Everett's.**

**A NOTE TO ALL WHO ATTENDED THE CROCKETT BAND REUNION**

Dear Friends-

It has taken over a week to organize my thoughts, for I remained in a state of shock for quite some time after the wonderful reunion....you see, Patty mentioned that a "few" Crockett Band Exes would be getting together on Saturday, May 8....obviously Patty is the master of understatement!!!

I had no idea that this event has been planned for so long....nor that I would have the opportunity to see so many special people again. It was really great to visit with you all as adults, and to learn of your many accomplishments. It was great to see you visit with old friends and watch you relive those wonderfully memorable musical moments. By the way, a few of you got away without giving me the "Reader's Digest" version of your life....there's still time to e-mail me with same! ([pcrider@mail.utexas.edu](mailto:pcrider@mail.utexas.edu))



What was so special about those years? There seemed to be one thread of commonality among you all....and that was the will to overcome any obstacles, and to "keep on keepin' on" until a new standard was attained.

I have often looked back with no small measure of amazement at what you accomplished: we had virtually no band budget, few private lessons, instruments that were often held together with duct tape.....and yet day after day....year after year there grew a spirit that seemed indomitable....a tradition forged in adversity and refined by all who somehow always found a way to dig in and give just a little more. As I said at the party, we shared that most precious of gifts....that of making music together. No one can really understand this unless he/she has experienced it, and I treasure the memories that you brought back.

I sincerely wish that I had sufficient command of the English language to adequately thank you all. Thank you for being there...and for the contributions of those who were not able to come. Thank you for the commissioned work....for all of you whose names appear on the list of contributors, I can never thank you enough for this most special of gifts....this is truly going to be a remarkable piece. Donald Grantham has the ability to write for bands with more skill than virtually any other composer alive today, and I am certain that he will create a band piece that will be enjoyed by many generations of band members, just as we enjoyed playing the great pieces of 20 years ago. I do hope that you can be present when the piece is premiered...it will be even more special if those who were instrumental in creating the work could be present to enjoy it.

Finally.....thank you for giving of yourselves to this Bb Band Director, to the Crockett Band program, and for caring so passionately about making music. Thank you for doing something one more time....when one more time became 20....but the last time made all the difference.

I hope you realize how much richer my life has been because of each of you. I consider myself to be one of the luckiest teachers in the world because of my association with you, for I remain convinced that no other school on this planet enjoyed such a unique blend of talent, intellect, humor, creativity and dedication as did Crockett during those 12 wonderful years.

Please do keep in touch....I would love to hear from you, and to follow where life takes you. True to that Crockett Band tradition, you have created yet another moment that I'll never forget.

Special thanks to Patty, for all her planning of the event.....and to Scott whose remarkable web site pulled it all together.

"Always Victorious" seems to have a much more profound meaning in retrospect.  
You're THE BEST!

Much love,



*commissioned in honor of Paula Crider on her retirement  
by former Crockett High School students, the Austin ISD & friends*

# **KENTUCKY HARMONY**

**for Wind Ensemble**

*For Paula Crider,  
one of my favorite  
conductors!*

*Bob Sharp,  
Dave Grant*

**Donald Grantham**



1816 - Lucias Davidson

commissioned in honor of Paula Crider on her retirement  
by former Crockett High School students, the Austin ISD & friends

# KENTUCKY HARMONY

(143 Shape Note Tunes  
in 4 Pr. Settings)

## I. Rockbridge/Lenox

Bold and assured (♩ = 80) 88-92

Donald Grantham

Rec. Fl. 1 2

Ob. 1 2

EH

E♭ Cl. 1

E♭ Cl. 2

Bass Cl. 1

B♭ Contra. Cl. 1

Bsn. 1 2

Contrabsn.

B♭ Sop. Sax

E♭ Alto Sax

Al. T. C.

ROCKBRIDGE (M. 56)

Sweet is the work, my god, my King  
To praise thy name, give thanks & Sing  
To shew thy love by morning light,  
and talk of all thy truths by night.

Rockbridge/Lenox



## Hear Ye! Hear Ye!

Let it be knowne to all auld parents, friends and progeny of those merry minstrels of old knowne throughout thee kingdome as ye olde Crockett High School Band..

Yer esteemed presence is herewith requested at the hour of 7:00 p.m.\*\*\* on the knichte of Friday, March 31 at the Paramount Theater for the worlde premiere of thee musical masterpiece by Duke Donald of Grantham for which yer generosity is responsible. His royal Tommness of Waggoner hath decreed that Paula of Crider, knowne to all as Mistress Baton, a lot shall conducte said musik with the Austin All-City Bande. The Royal Party of honored guests may reserve seating by sending a swift messenger to the kingdom of Hazy Hills, or by calling 512-264-1002. Ye may also joust for seating if yeare fit to do so! If all yer messengers are occupied, ye may utilize ye not so olde e.mail! (pcrider@mail.utexas.edu) The Royal Party hopes to retire thenceforth following said musikale performance for suitable post-concert libations and merriment.

\*\*\*2 jazz bands & ye olde Middle School Band will perform first, beginning at the hour of 7:00. It is estimated that the High School Band will begin its performance circa 8:00 p.m. If ye plan to attend & wish to reserve seating, please specify if you wish to be seated for the entire concert, or only for the High School Band. Due to the need for many seats for the Middle School audience, a liesurely meal and arrival shortly before 8:00 p.m. is a viable option. Patty Miller will be located in the Paramount foyer to guide you to the reserved seating.



Austin American-Statesman May 27, 1999  
Letters to the Editor

## Extraordinary teacher

Paula Crider is an extraordinary band director and teacher. Recently, a large group of her former Crockett High School students, 1970-1985, gave her a retirement-from-UT party. They wanted to do something special for Crider so they created a Web page to seek funds to commission a 10-minute piece for band to be composed and dedicated to her. Their goal was \$10,000 and just like she taught them to, they set goals, worked hard, made good grades, took pride in representing their school, worked together, practiced a lot and did their best. They accomplished their goal of honoring their much revered and loved teacher with music "just for her." Many thanks to Paula Crider, band director extraordinaire!

**MONA WRIGHT**

Austin

What a wonderful  
tribute!

# N B A

ational and ssociation

# J O U R N A L

Official Publication of the National Band Association

Volume XXXXI, No. 2

December, 2000

**The Importance of  
Repertoire Selection  
for the Band Director**

**Communicating from  
the Podium**

**How Your Student  
Can Earn a Superior  
Rating at Solo  
Festival**

**Developing  
Competent Jazz  
Musicians for the  
New Millennium**

**The First Year**

**The Principles of  
Wind-Band  
Transcription (1921)**

**PLUS...**

**Tone and Intonation ... Only a  
Breath Away**

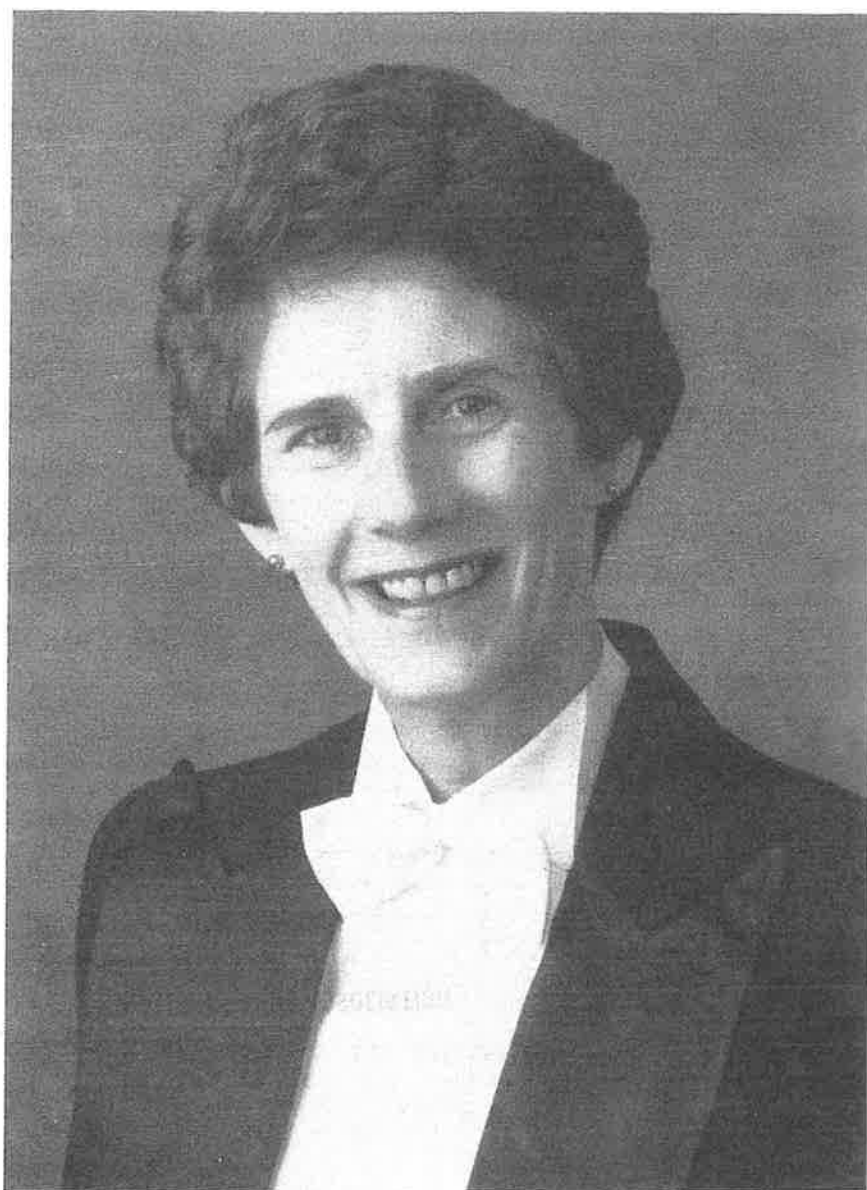
**First Impressions Are Everything  
Countdown to Success!!!**

**Percussion Management from  
the Podium**

**Direction in Student Practice**

**News of the Membership**

**Divisional Reports**



***Paula Crider***

President  
National Band Association



## President's Message

---

As the aftermath of the events of September 11 continues to unfold, I am reminded time and again of how integral is music to the healing process. There are truly no words to describe these unspeakable acts of terrorism, nor platitudes to ease the sorrow of tragic loss. Yet time and again music has served to express the in-



expressible: In the Washington Cathedral where strains of "Nimrod" reflected incomprehensible loss, and "The Battle Hymn of the Republic" gave voice to a newly found resolve. In New York, a lone piper plays "Amazing Grace," "Taps" is sounded at Arlington National Cemetery. Music brings us together. Music rekindles a deep sense of patriotism. Music expresses that which no words can convey.

Who among us has not experienced a renewed sense of pride in our country when conducting the "Star Spangled Banner" after this tragedy? When we sense the *frisson* that seems to make a universal connection between all those who are performing and listening, suddenly those notes sounded at weekly football games seem to mean so much more.

I have spoken to many band directors following the September 11 tragedy, and all relate the emergence of a deeper bond between teacher and student. Clearly, in many instances, this is due to the fact that students have been allowed to see a side of their teachers that has heretofore been hidden. "I look at my students differently." "I find myself listening more and on a much deeper level to what my students say" are two comments that seem to reflect this heightened awareness.

George Bernard Shaw writes of "Beauty in the midst of strife," and time and again our students have revealed a compassion that is beautiful to behold. I am reminded of the words of L. Reynard: "Students all have something extraordinary within them, just waiting to be discovered and set free." As we look into the eyes of our students, realizing that some may well be called to give their lives for the freedoms we enjoy, the need to make every moment count; to enjoy the "Now" becomes an ever present mandate.

I have heard of many instances where band members raised thousands of dollars to donate to disaster relief funds. One of my favorite stories oc-

curred at a Middle School where the band director, while counting donations from 6th graders, discovered a tightly folded piece of notebook paper upon which were the carefully printed words to the "Star Spangled Banner," and this explanation: "I don't have any money today, but I wanted to do something ... I hope these words help. I love you." Then there was the band director who, like many of you, spent time allowing students to talk, to express their fears and to ask questions in class on September 12. When asked how she felt, she responded: "there are no words ... but perhaps I can show you this way." She picked up her flute and proceeded to improvise ... beautifully. I doubt those fortunate students will ever forget the power of that moment of musical expression.

I know that every band director reading this can recount equally poignant stories, and I have no doubt that what you have taught in your rehearsal halls since Sept. 11 has left an indelibly positive mark upon your students. We have always had the medium with which to teach much more than technical proficiencies on musical instruments, but I often think we can too easily lose sight of what making music should *really* be all about.

---

***This is indeed a time to take a hard look at all that matters in our lives; to appreciate many things which were perhaps taken for granted. I have not met anyone of late who hasn't professed to having looked at life differently since Sept. 11.***

---

This is a time for introspection: What can we do to become better teachers; better musicians; better human beings? What can we do to make a difference? It is a time to take pride in our profession ... to know that the art of making music is a profoundly powerful means of expression, and that through music we may bring about an energy, a vitality and an understanding that transcends the mundane and inspires greatness.

I believe that we gain respect for our art not by the work that we do. Rather, respect comes from the manner in which we do our work. In the final analysis, it is our example, not our words that really matter. Take time to reevaluate your priorities and to breathe new life into your world. Take chances — raise the bar. In the words of T.S. Elliott: "Only those

# **The American Bandmasters Association**

**77<sup>th</sup> Annual Convention**



## ***“Anchors Aweigh”***

**March 2 – 5, 2011    Norfolk, Virginia**





ABA 2010

## ABA Officers and Board of Directors



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*President*



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*Historian*



NBA Past President's Dinner.  
 Seated (L to R) John Bourgeois, J Julian, Al Wright  
 Standing: (L to R) Bob Foster, John Culvahouse, Jim Croft, Frank Wickes,  
 Linda Moorhouse, Ed Lisk, PC, Bobby Adam, Jim Copenhaver, Bill Moody



With Sir Roger Bramble and the Lord Mayor  
 of London. London New Year's Parade.





"Tutorial" at Australian National Band Festival. Melbourne, Australia.



# DoDDS Europe Honors Band

Oberwisel, Germany.



Above: With Maestro Fulvio Creux after guest conducting a performance of "Lincolnshire Posy" with the Italian Army Band, Rome, Italy.



Below: The United States Navy Band. ABA Convention, 2009.

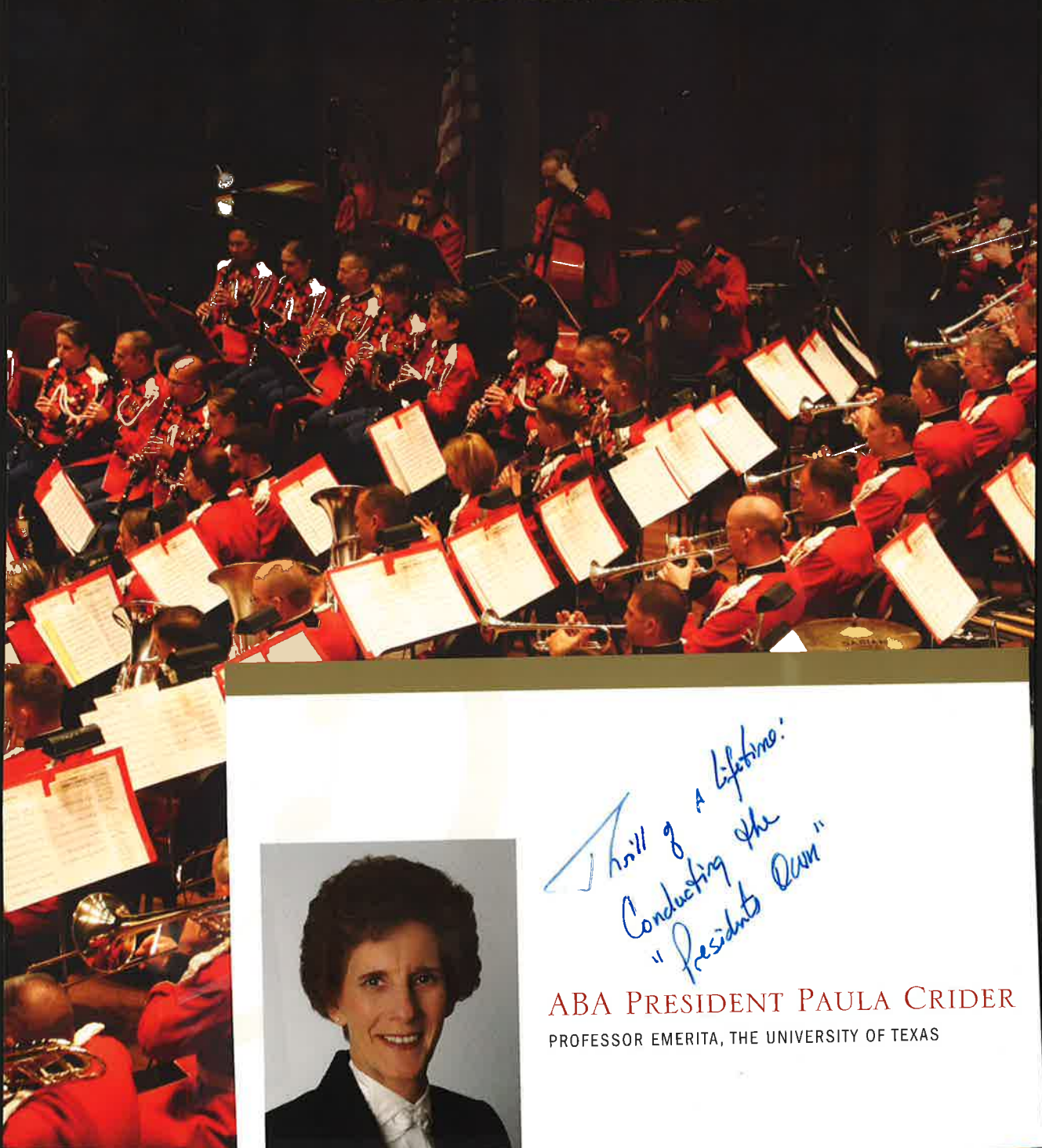


# "THE PRESIDENT'S OWN"

UNITED STATES MARINE BAND

Colonel Michael J. Colburn, Director

## AMERICAN BANDMASTERS ASSOCIATION 77TH ANNUAL CONVENTION



*Thrill of a Lifetime:  
Conducting the  
"President's Own"*

ABA PRESIDENT PAULA CRIDER  
PROFESSOR EMERITA, THE UNIVERSITY OF TEXAS

# Texas Bandmasters Association



## 57<sup>th</sup> ANNUAL CONVENTION / CLINIC

### CLINIC SESSIONS

*Sunday, July 25*

3:00 pm - 4:00 pm

#### **Things I Wish I Had Known Years Ago**

This clinic will focus on techniques and insights gleaned over Ms. Crider's 35 years of teaching. Topics will range from recruitment to improving sound, to conducting techniques. It will also include segments from her co-authored text for band, *Masterwork Studies in the Essential Musicianship for Band Series*.

CC Room 214 A-B

Sponsor: Hal Leonard Corporation

**Clinician: Paula Crider, 2004  
TBA Bandmaster of the Year**



Paula Crider

**BANDMASTER  
OF THE YEAR**

**CLINICIAN**

GOD BLESS AMERICA

By IRVING BERLIN

**FRIDAY-MONDAY, JULY 23-26, 2004**

**HENRY B. GONZALEZ CONVENTION CENTER**

**SAN ANTONIO, TEXAS**





Australian Band and Orchestra Director's Association  
Summer Conducting Workshop, Melbourne, Australia  
January, 2008



# A CONDUCTOR'S WORKSHOP



A PRESENTATION FOR THE  
**AUSTRALIAN BAND & ORCHESTRA DIRECTORS ASSOCIATION**

BY

**PAULA A. CRIDER, PROFESSOR EMERITA  
THE UNIVERSITY OF TEXAS  
14-18 JANUARY, 2008**



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## **FOREWORD**

I became a teacher because I loved playing my instrument, and I wanted to share that experience with my students. Little did I realize that learning how to “play” my new instrument {that often unwieldy entity called a band} would send me chasing that elusive, impossible, but ever enticing “perfect” musical moment for over 40 years.

In those years I have known the inevitable heartbreaks and crushing disappointments that all teachers must face...but I have also enjoyed unforgettable highs. I would not trade a second of those special musical moments; when the whole becomes so much greater than the sum of its parts; when everything comes together in a profoundly transcendent experience that may be remembered for a lifetime.

Through music, we have the opportunity to teach beauty every day. Ours is a most powerful tool: We mold lives, we shape lives, and even save lives. One of the most humbling aspects of this crazy profession is that no matter how much we may know, there is always more to learn.

Music is my life-long passion, and on these pages I have sought to include information both practical and profound. In this workshop, I look forward to sharing life and laughter, ideas and experiences, so that we may all learn from each other and begin another year with renewed enthusiasms.

Paula A. Crider  
Summer, 2002



# SCORE STUDY: NEMESIS OR NECESSITY?



A PRESENTATION FOR THE NEW ENGLAND BANDMASTER'S ASSOCIATION

## 1. SCORE STUDY VS. REHEARSAL PREPARATION

*The conductor's first priority is to serve the music, to be a medium, a vehicle through which the work of art is revealed and expressed.*

Günther Schuler

## 2. THE INITIAL SCAN

*Either you believe in what you're doing, or you do not. Music is something to be approached with integrity, not something to be turned on like tap water!* Pablo Casals

## 3. ANALYSIS - TAKING A CLOSER LOOK

*Only when a work has been experienced within, and when it reflects you and your creative participation, does it become interesting, effective and alive. You must learn to get through to yourself.* Edwin Fischer

## 4. MY KINGDOM FOR A PHRASE !

*Phrase. "To cause to understand." Webster's Dictionary. Just as the actor will study a sentence by emphasizing different words--speeding up, slowing down, raising or lowering his voice--so can the musician experiment with varying inflections...in order to discover subtle (or not-so-subtle) differences in a musical phrase.*

Philip Farkas

## 5. BALANCE: THE KEY TO LIFE

*Balance. Proportion. The conductor must know how each voice part relates to the whole, and structure the dynamics so that everything is audible, transparent and clear. Balance in music, as in life is of paramount importance.* L. Reynard

## 6. INTERPRETATION

*There are no safe, foolproof formulas for the solution of interpretive problems--no sure recipes for the correct ration between the performer's initiative and his fidelity to the composer and the text. While this fidelity should be a principal consideration, it will be sterile if not pursued with that blend of instinct, intellect, intuition and imagination without which great performance cannot happen.* George Szell

<pcrider@mail.utexas.edu>

The Fifty-Eighth Annual

# MIDWEST CLINIC

An International  
Band and Orchestra  
Conference

2004

**Friday, December 17**

2:00 - 3:00 p.m.

Great Hall - Congress Plaza

**"Why Didn't I Think of That  
Sooner!?: Things to Know About  
Teaching Band"**

*Designed to share insights, techniques,  
and inspiration assimilated over thirty  
years of successful teaching, this clinic  
offers practical advice for taking any  
band program to the next level of  
musical excellence.*

**Paula Crider, Clinician**



*Paula Crider*

Following a  
thirty-three year  
teaching career,  
Paula Crider was  
honored with the  
title of Professor  
Emeritus at The  
University of Texas  
in Austin. She has  
served as guest  
conductor, lecturer

or adjudicator in thirty-four states,  
Canada, Ireland, Australia, Italy, and the  
United Kingdom. Crider is the  
immediate Past President of the  
National Band Association.

Crider received degrees in Music and  
English Literature from the University  
of Southern Mississippi, and a Master of  
Music Education from The University  
of Texas. She taught in public schools at  
all levels and was the first female in the  
state of Texas to serve as Director of  
Bands at a Class 5A high school. Crider  
was the recipient of the National Band  
Association's "Citation of Excellence."

During her tenure at The University of  
Texas, Crider conducted the Symphony  
Band, the Longhorn Marching Band,  
and Concert Bands, and served as  
instructor for undergraduate Conducting,  
Brass Methods, Marching Techniques,  
and graduate Wind Literature.

In 1995, Crider was inducted into  
the American Bandmaster's Association.

*Sponsored by Hal Leonard Corp.*



The 64th Annual

# Midwest Clinic

*An International Band and Orchestra Conference*

2010

**Friday, December 17**

9:00–10:00 a.m.

W184

**Old Wine in New Bottles: Sources of Inspiration to Make Teaching More Efficient, Interesting, Innovative... and Fun**

*This clinic seeks to inspire and inform by presenting creative ways to teach "outside of the box." Topics covered include rehearsal techniques from beginning to advanced levels, recharging the creative batteries while developing better podium communication, finding sources of inspiration, going beyond the notes... why music is our passion.*

**Paula A. Crider**



*Paula A. Crider*

Following a distinguished 33-year teaching career, Paula A. Crider now shares her passion for making music through an active schedule as guest

# NUTS & BOLTS FOR SUCCESSFUL TEACHERS

Paula A. Crider, Conn Selmer, Asia

## 1. YOU CAN'T KNOW EVERYTHING - FINDING THE BASIC TOOLS

\*IT IS A SIGN OF STRENGTH, NOT WEAKNESS TO ADMIT THAT YOU DON'T HAVE ALL THE ANSWERS.

\*BEFORE YOU FIND THE ANSWERS, YOU MUST KNOW THE QUESTIONS.

\* EDUCATION IS NOT THE FILLING OF A PAIL, BUT THE LIGHTING OF A FIRE! Wm. Butler Yeats

\* KNOWLEDGE IS ONLY POTENTIAL POWER. FOR THE POWER TO BE MANIFESTED, IT MUST BE APPLIED.

## 2. IT'S ALL ABOUT THE MUSIC...AND THE MUSICIANS ! MASTERING THE COMPOUND MITRE SAW

\*OTHER PEOPLE'S OPINIONS ARE NEVER AS IMPORTANT AS YOUR OWN.

\*GREAT MUSICAL MOMENTS PROVIDE UNFORGETTABLE EXPERIENCES

*No one can make you feel inferior without your consent. Eleanor Roosevelt*

## 3. PHYSICAL FACILITIES - REPLACING WORN OUT TOOLS

GREAT TEACHING CAN OCCUR WITHOUT GREAT FACILITIES; WITHOUT MATERIALS OR QUALITY INSTRUMENTS; WITHOUT LARGE NUMBERS & LARGE BUDGETS; WITHOUT PRIVATE LESSONS, AND WHATEVER ELSE WE CAN SUMMON TO USE AS AN EXCUSE. THE KEY IS TO MAKE THE ABSOLUTE BEST OF ANY SITUATION.

## 4. DISCIPLINE AND MOTIVATION - DRILLS & QUICK LOCK BITS

### FINDING YOUR TEACHER VOICE

*Had Rosa Parks sat there calculating the odds of making history, she might have well moved to the back of the bus. The decision she made was rooted in the only sure place we have, no matter how shaky we feel: the deep inwardness of an integrity that tells us we must do this thing. Parker Palmer. The Courage to Teach. p. 169.*

BE ADVISED THAT FOR EVERY SECOND SPENT IN MAKING EXCUSES, SOMEONE ELSE IS SPENDING THOSE SAME SECONDS IN FINDING A POSITIVE SOLUTION.



## DISCIPLINE & MOTIVATION, CONTD.

*There are no safe, foolproof formulas for establishing good discipline, but the motivation is easy: play great music, set high standards, plan rehearsals so that students may experience some measure of success every day...and do whatever it takes to ensure that your students share your vision. Be relentless. In the beginning it may seem like an impossible task. But those who persevere discover that slowly, one day at a time, the joys of becoming a successful teacher will be revealed.*

### POSITIVE MOTIVATION VS. RESTRICTIVE MOTIVATION

**POSITIVELY MOTIVATED PEOPLE SEE AND LOOK FORWARD TO THE PLEASURE, THE JOY, THE FULFILLMENT OF THE END RESULT. THEY ARE THINKING ABOUT WHAT CAN BE DONE, AND IF THEY FAIL, THEY HAVE PROGRAMMED THEMSELVES TO TAKE PRIDE IN HAVING TRIED.**

*The credit belongs to the one who is actually in the arena. Whose face may be marred by dust and sweat...or tears. Who strives valiantly; who comes up short again and again, but who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause. Who at the best knows in the end the triumph of high achievement, but who, at worst, if he fails, at least fails while daring greatly. Theodore Roosevelt*

**PEOPLE WHO ARE RESTRICTIVELY MOTIVATED TEND TO FOCUS ON THE CONSEQUENCES OF FAILURE: "WHAT IF I TRY AND DON'T SUCCEED? WHY BOTHER TO TRY AT ALL?"**

*One cannot stay upon the summit forever: you have to come down again. So...why bother in the first place? Just this: What is above knows what is below, but what is below does not know what is above. When one can no longer see, one can at least still know. Remy Dumal*

**THERE IS ONLY ONE KIND OF REALLY EFFECTIVE DISCIPLINE: SELF DISCIPLINE.**

### 5. REHEARSAL PLANNING -READING A SCHEMATIC PLAN

**TAKE THE NIKE APPROACH.....JUST DO IT! NEVER CEASE TO SEARCH FOR A MORE EFFECTIVE/CREATIVE/CHALLENGING/FUN/INNOVATIVE WAY TO DESIGN YOUR REHEARSAL.**

### 6. THE FINAL PRODUCT - IF YOU BUILD IT, THEY WILL COME!

*...but most of all, we must build our lives as if they were works of art. Abraham Joshua Heschel*



# IN PRAISE OF TEACHERS

Teaching is the choicest of professions,  
because everybody who is anybody was taught  
how to be somebody by a teacher.

1. Stepping Stones: Teachers of music teach more than performance skills. Music teachers mold lives; change lives and save lives...sometimes without ever realizing it.

2. Students don't care whether you're fat or whether you're thin.  
They don't care about your gender or the color of your skin.  
What really matters is what is WITHIN.

Students want to know:

\*Is this class worth my time? What is your vision for me?

\*Can I trust you?

\*Do you care for me as a human being?

You may be the only teacher all day who  
can make a student feel worthwhile.



3. Music Teachers demonstrate uncommon dedication

\*The influence of inspired music teachers lasts long after the details have faded

\*Music is a passion, not a job

\*Dedicated teachers are "real"

4. Through the musical arts, we teach much more than notes



Through inspired musical performance, along  
with the technical necessities of our art, teachers  
nurture the human spirit of their students,  
L. Reynard





5. Art is not a frill, it is a necessity: The Yad Vashem Art Museum

Music is inseparable from our humanity. Music fills needs at the center of our being, needs not met by other arts or activities. No human society present or past, has lacked music.

6. Never underestimate a teacher's influence

**TEACHING:** *It is the most important business around.*



*Teachers are the gardeners of the landscape of the the human race.*  
Anna Quindlen

Those who can, **DO**. Those who can do more, **TEACH** !

7. Doing Good....and Doing Well. Placing a positive force upon this earth.

8. A Story: Teachers make a difference every day

MUSIC gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful. Music is invisible, but never less dazzling, passionate and eternal. Plato

9. Jacques Prevert: "To Paint the Portrait of a Bird"



# NBA Young Conductor/Mentor Program Implemented

One of the most intellectually stimulating and insightful events in my years with the NBA was to have the opportunity to sit in on the NBA Young Composer/Mentor sessions at our National Convention, and to actually see (hear) the creative process evolve through a lively and spirited collaboration between the talented young composers, and their exceptionally gifted mentors. Thus it is with great enthusiasm that I write to announce the implementation of the NBA Young Conductor/Mentor Program!



The purpose of this program will be to provide an artistic and educational environment for the study of the art of conducting, while presenting opportunities for a select number of individuals to experience "hands on" conducting, score study, group and private lessons. NBA Past Presidents Thomas Fraschillo, James Keene and Frank Wickes will serve as conductor/mentors. The YCMP is being held in conjunction with the highly successful Young Composer/Mentor Program, with the idea that each young conductor will be assigned an original composition by a designated winner of the Young Composer/Mentor competition. The young conductor will have the opportunity to collaborate with the composer in preparing to conduct the work at the NBA National Convention. Dates for the event are June 19-22. The NBA Biennial Convention will be held in conjunction with the Bands of America Summer Music Symposium on the Illinois State University campus. Perhaps the best news of all for this once-in-a-lifetime opportunity for participants is that with the exception of the cost of transportation, all other costs are covered through the generous sponsorship of Bands of America, and by the NBA.

Through this project, the NBA will identify three outstanding young conductors who demonstrate substantial musical instinct, sufficient bi-manual technique, and adequate vocabulary of gestures and "impulse of will" through which to communicate a valid performance of an assigned original work for wind band. It is not our aim to identify those conductors

who merely mimic great moves on the podium. The audition tape must include a segment wherein a stated teaching concept is addressed, and the end result is a stronger musical performance.

At a time when public school teachers are inundated with non-musical tasks and time-wasting administrivia, the all-important process of score study is often overlooked. The synaptic connection between composer's intent and conductor's interpretation is never made, and the mystery of the "how" of score study remains veiled in a fog of long-forgotten theory and form and analysis. One of the purposes of this project is to provide meaningful insights into the composer's vision, and to inspire command of a wide vocabulary of gestures with which to communicate the composer's intent.

There will be ample opportunity for all in attendance at the NBA Convention to observe open sessions with the Conductor/Mentors and with the Composer/Mentors. (Mark Camphouse, Donald Grantham and Dana Wilson). Additionally, NBA clinics on score study, rehearsal techniques and conducting will be offered. For application forms and additional information, please check the NBA website at: [www.nationalbandassociation.org](http://www.nationalbandassociation.org).

One of the most challenging, fascinating and fulfilling aspects of the musical arts is that there is *always* more to be learned. Since we spend so much of our time waving that magic white wand, willing young musicians at all stages of maturity to become musically inspired, it stands to reason that conducting is an area which should improve as the years go by. Unfortunately, in today's educational system (you know, the one where teachers are supposed to teach *everything*, and parents are not held accountable for any part of their children's education?), we often find ourselves spinning so many administrative plates that the art of conducting is the last thing on anyone's mind. So ... the NBA National Convention will provide a wonderful opportunity to improve, revive and rejuvenate! I urge all young conductors to apply, and encourage all mature conductors to attend. (Notice careful use of "mature" rather than the "o" word?)

If you've read this far (both of you!) I leave you, dear intrepid reader with three suggestions for im-



who risk going too far can possibly find out how far one can go." Or: "Don't be afraid to go out on a limb ... that is where all the fruit is." (!) Invoke the "C" word: don't be afraid of Change. Fear and resistance to change can cripple any program, but constant searching for better "musical mousetraps" can make for a most exciting ride.

This is indeed a time to take a hard look at all that matters in our lives; to appreciate many things which were perhaps taken for granted. I have not met anyone of late who hasn't professed to having looked at life differently since Sept. 11. As we engage in this most healthy introspection, should we not also embrace the opportunity to examine again our teaching strategies, values and priorities? In a profession that is all too full of self-aggrandizement, can we not seize this moment and cease making excuses? Do we not all possess the insight and integrity to transcend petty differences and eliminate excuse-making and rationalization from our thinking? It is a time to focus on what really matters: reaching our students, teaching our students, and touching our

students through music.

Can we not subscribe to Huxley's dictum: "It is not *who* is right, but *what* is right that is of importance"? All of us, if we set petty prejudices and self-righteous opinions aside, can find a "right" answer, one which will allow us to enter that rarified strata where the *music* matters above all else.

Music is indeed a powerful tool, and I take great comfort in the knowledge that so many caring teachers will use it wisely. I believe that good can come out of any situation. Our nation has been given a wake-up call, it is my most fervent wish that in our music ... and in our lives, we may never resume our dogmatic slumbers.

With best wishes for a safe and loving holiday season, I remain,

*Paula A. Crider, President  
The National Band Association*



## *Announcement*

### The National Band Association proudly announces the **Young Conductor Mentor Project**

- Held in conjunction with the prestigious Young Composer Mentor Project.
- Private and group instruction to be provided by NBA Past Presidents Thomas Fraschillo, James Keene and Frank Wickes.
- Three selected candidates will have the opportunity to study and to conduct new works by Young Composer/Mentor Project winners.
- Candidates selected will have the opportunity to work with composer mentors Mark Camphouse, Donald Grantham and Dana Wilson.
- Candidates must be 29 years of age or younger.
- Event to be held in conjunction with the NBA Convention and the BOA Summer Music Camp. June 19-22 on the Illinois State University Campus.
- Application forms available on line at [www.nationalbandassociation.org](http://www.nationalbandassociation.org)

*For additional information, please read "Past President's Message" in this issue of the NBA Journal.*

TO PROMOTE THE MUSICAL AND EDUCATIONAL SIGNIFICANCE OF BANDS

*The CONDUCTOR'S Legacy*

COMPILED AND EDITED BY  
PAULA A. CRIDER

# *The* **CONDUCTOR'S** *Legacy*

CONDUCTORS ON CONDUCTING  
FOR WIND BAND

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Harry Begian

Col. John Bourgeois

Ray E. Cramer

James Croft

Col. Arnald Gabriel

H. Robert Reynolds

Richard Strange

David Whitwell

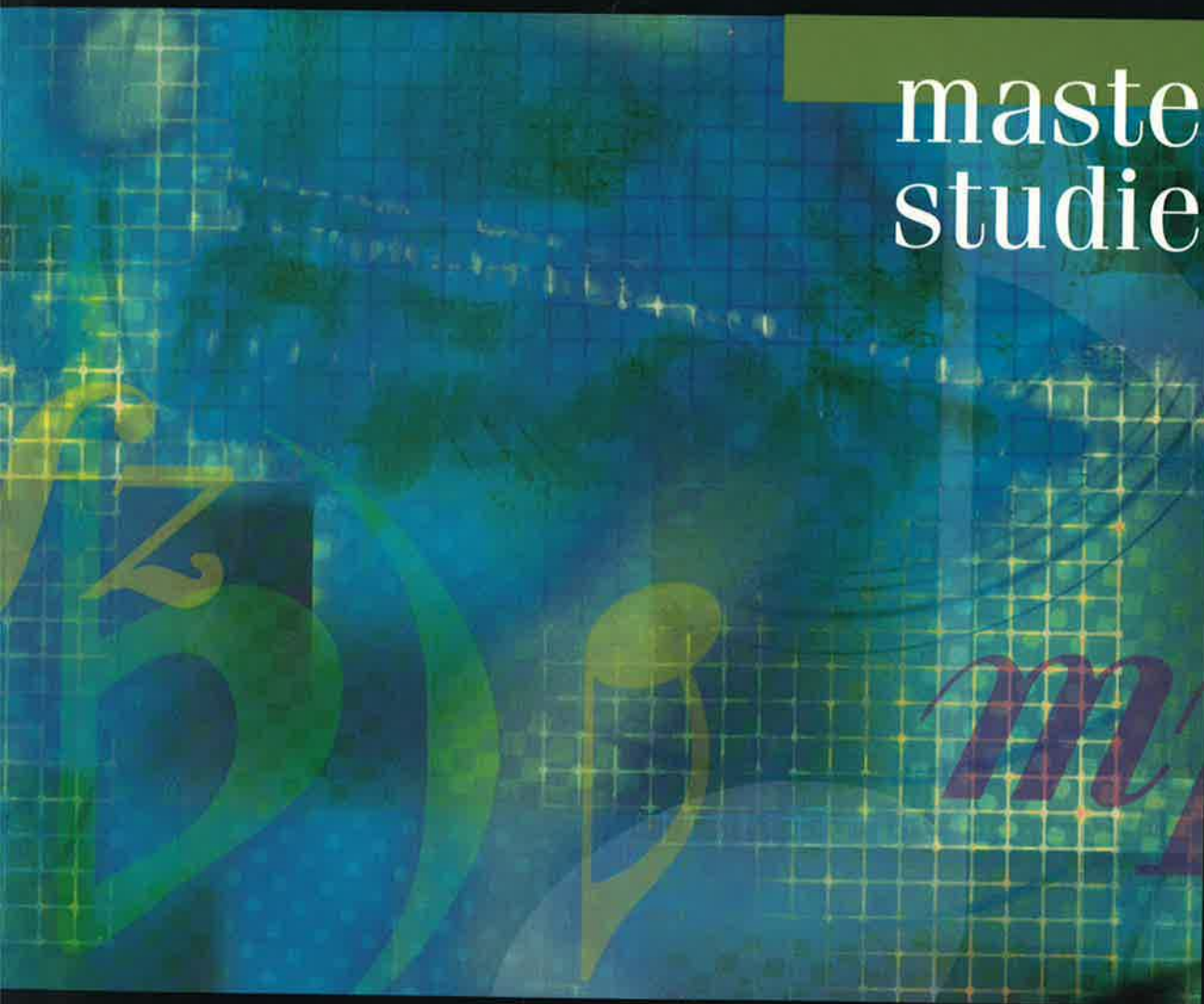
CIA



# essential Musicianship

for band

masterwork  
studies



**PREVIEW  
GUIDE**

Paula Crider

Jack Saunders

Contributing authors

Charles Menghini  
Garwood Whaley





## The National Band Association's "NBA Outstanding Mentor Award."

The award is designed to afford an opportunity for members to recognize those special "mentors" who have touched thousands of lives through a long career of dedicated teaching, and who have taken time to share their knowledge with others.

The following quote will appear on the certificate:

**A teacher affects eternity;  
he can never tell where  
his influence stops.**

Henry Adams

### Criteria for selection:

1. Mentor must have been active in the profession for a minimum of 25 years.
2. Mentor must have demonstrated (by example) substantive contributions to the quality of bands and band music.
3. Mentor must have provided significant leadership, encouragement, musical insights and inspiration to the NBA member initiating the award.
4. A completed "NBA Mentor Award" form must accompany all requests, and should be sent to the First Vice-President for approval. A minimum of 1 month shall be required for processing.
5. It is encouraged (but not required) that the Mentor Award be presented at a concert honoring the recipient; that the recipient be invited to guest conduct the ensemble, and that the event be advertised to allow band alumni to attend and pay homage to the recipient. Letters of thanks from those who have been inspired by the mentor to be included in a scrapbook or program to be presented along with the award.
6. "Mentor Certificate" will be designed and printed via the National Office.
7. Recipients of the "Mentor Award" shall be published in the *NBA Journal* and in the NBA Section of *The Instrumentalist*. Photos to be included where possible.
8. Nomination forms for NBA Mentor Award will be made available from the National Office and/or the NBA Website. Completed forms must be mailed to the NBA First Vice-President at least one month in advance of the planned presentation. Forms will require extensive biographical information. Recipients are subject to NBA Executive Committee approval.



## **THOUGHTS UPON THE OCCASION OF PRESENTING THE NATIONAL BAND ASSOCIATION OUTSTANDING MENTOR AWARD TO PAULA A. CRIDER**

The top 10 things that you will discover or experience if you have the good fortune of being associated with PC.



10. You'll discover that if you stick around PC, you'll get fed at least every 3 hours!
9. You'll learn to expand your vocabulary to include words like "diaphanous, alacrity, perspicacity," and..."Wow!"
8. You'll have the opportunity to be in the presence of someone who was actually there when Texas beat both OU and A&M in the same season!
7. You'll discover that whenever you follow PC in your car, all of the police officers in the area w/radar guns will be busy!
6. You'll realize that regardless of how bad your sense of direction is....hers is worse!
5. You'll know someone who stood up to Big Momma and lived to talk about it!
4. You'll learn that Hershey bars are not really made with cocoa, and that chocolate really IS one of the major food groups!
3. You'll discover that if the schedule says the bus leaves at 7:00, you'd better have your seat claimed by 6:55!
2. You'll have to be really sneaky and clever to keep this presentation a surprise!
1. **And number one: (drum roll, please) You'll never find anyone who will be a more inspiring example, a more loyal supporter, a more steadfast friend, or more passionate about teaching music to young people.**

## SAMUEL R. HAZO

Commissioned by Dr. Cynthia L. Houston, Conductor, Murchison International Baccalaureate School,  
Austin Independent School District, Austin, TX

## VOICES OF THE SKY

Dedicated to Paula Crider, Professor Emeritus, The University of Texas

## INSTRUMENTATION

1	Full Score	3	B♭ Trumpet 1
1	Piccolo (Opt.)	3	B♭ Trumpet 2
4	Flute 1	3	B♭ Trumpet 3
4	Flute 2	2	F Horn 1
2	Oboe	2	F Horn 2
2	Bassoon	3	Trombone 1
4	B♭ Clarinet 1	3	Trombone 2
4	B♭ Clarinet 2	2	Baritone B.C.
4	B♭ Clarinet 3	2	Baritone T.C.
2	B♭ Bass Clarinet	4	Tuba
2	E♭ Alto Saxophone 1	1	String Bass
2	E♭ Alto Saxophone 2	2	Percussion 1
2	B♭ Tenor Saxophone	2	Percussion 2
1	E♭ Baritone Saxophone	1	Timpani

## PROGRAM NOTES

Consider that we will never see the same sky twice in our lives. Therefore, each day the sky must express itself in a new way. Additionally, its colors and moods are of such a range that they reach the extremes of our comprehension. The sky holds the brightest and darkest things we will ever see. It possesses every color in the spectrum. It can be stagnant or move with swift motion. Its personality can change in an instant or remain the same all day. An overcast sky can make us feel closed in and a clear sky creates in us the feeling that we're infinitely expansive. The morning sky gradually breathes life into us, and at sunset, the sky slowly paints all of its colors to the edge of its canvas, and then off. All day it hides its stars like secrets that can only be told in the dark. Translating the many qualities of the sky into musical moods was one of the main objectives of this piece. Please read further, as the dedication addresses the other objective.

The International Baccalaureate program in which Murchison's curriculum is based has a component called "Homo Faber," meaning "man the maker." The commissioning of VOICES OF THE SKY served as an opportunity for me to work with Murchison's students in this wonderful educational arena that encourages creativity, imagination and, most importantly, artistic expression.

Duration – 5:40

Additional Parts U.S. \$2.50

Score (04002390) U.S. \$7.50



# DEDICATION

It is with tremendous honor and immeasurable gratitude that VOICES OF THE SKY is dedicated to Paula Crider, Professor Emeritus at The University of Texas at Austin, as well as dearest and most admired friend. As unequivocally special as Paula Crider is to the world, she is dearly significant to both Cindy Houston and to me.

Admired by all who meet her, she is the perfect combination of compassionate teacher, impeccable conductor, consummate musician, well-rounded intellectual and mother hen; fulfilling all of those roles with absolute grace. Moreover, those fortunate enough to know her appreciate that she will remain the truest of friends through the best and worst of times. She holds absolutely sacred her role as an educator, and she has no tolerance for those layered with fraudulence or arrogance. Just yesterday, as I congratulated her on her recent and most deserved honor as the 2004 Texas Bandmaster of the Year, she completely played it down; further embodying the derivation of her name, as the translation of Paula is "one who is humble." When Cindy Houston called me in the summer of 2003 to commission this piece, and she told me that it would be dedicated to Paula, I was overjoyed at the opportunity.

In tribute to Professor Paula Crider, VOICES OF THE SKY holds a double interpretation. These are the interpretation of imagery and, for the dedication, the interpretation of analogy. There is a verse by the 19th century poet R. L. Sharp that holds considerable meaning to Paula, as it was recited to her by her father when she was just a young girl. In turn, she has passed it on to the members in her University of Texas Longhorn Band before their performances, and she continues to recite it to the thousands of students she guest conducts every year. It reads:

*Isn't it strange that princes and kings  
And clowns that caper in sawdust rings,  
And common people like you and me  
Are builders of eternity?*

*Each is given a box of tools,  
A shapeless mass and a book of rules.  
And each must make, ere life is flown,  
A stumbling block or a stepping stone.*

Each day provides all of us with challenges to contend with the positive and negative aspects of our world. Hence, we have many opportunities to construct our own legacies of either stumbling blocks or stepping stones. Comparatively speaking, if we as individuals, or as a race, create the analogy that we are the sky, what is it that we will offer to the world? What will be our voice? Do we offer the world a storm or, like Paula, a rainbow?

## ABOUT THE COMPOSER

Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania with his wife and children. In 2003, Mr. Hazo became the first composer in history to be named the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Director's National Association Convention, and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchhoff's University of Minnesota Conducting Symposium, and has also lectured on music and music education at universities and high schools internationally. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation. He received his bachelors and masters degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.



# THE UNIVERSITY OF SOUTHERN MISSISSIPPI

UNIVERSITY BANDS • "The Pride of Mississippi"

Dear Paula:

On behalf of the University of Southern Mississippi and The Pride, we would like to extend our congratulations for your selection into the **1996 Pride of Mississippi Hall of Fame**. Each year The Pride Alumni Association recognizes three distinguished alumni who have contributed immensely to their professions. Induction ceremonies are held during the homecoming weekend celebration. **Homecoming '96** is November 2nd and our hope is that you will join us and allow us to recognize the many significant contributions you have made to your profession.

Below is a schedule of events for Saturday's celebration.

8:00 a.m.....	Packet Pick-up/Instrument Check-out.....	MPAC Band Hall
8:30 a.m.....	Rehearsal of Alumni Band.....	MPAC Band Hall
8:30 a.m.....	Dixie Darling Breakfast.....	Place TBA
9:30 a.m.....	Rehearsal with Pride.....	Pride Field
11:00 a.m.....	Hall of Fame Reception & Ceremony.....	MPAC Foyer
12:00 - 1:15..	Tail Gate Tent.....	FAB Lawn
1:15 p.m.....	Line up and march to stadium.....	FAB Lawn
2:10 p.m.....	Pre-Game with Hall of Fame recipients..	M.M. Roberts Stadium
6:00 p.m.....	Alumni social.....	Place TBA

We hope that you will be able to join us but we are all aware of your responsibilities with the Longhorn Band. If you are unable to attend, please consider having a family member(s) represent you for this honor. We all look forward to talking with you and should you have any questions, please don't hesitate to call on Tom or Steve at the USM Band Office.

Sincerely,

*Norman E. Woodrick*  
Norman E. Woodrick



# PAULA CRIDER

*2004 TBA Bandmaster of the Year*

**F**ollowing a distinguished 33 year teaching career, Paula Crider retired from The University of Texas in 1999 with the title of Professor Emeritus. She has enjoyed the honor of serving as guest conductor, lecturer or adjudicator in 34 states, Canada, Ireland, the United Kingdom and Australia. She has conducted 29 All-State Bands, taught at all levels, and continues to share her passion for the art of music making with students and directors throughout the U.S. and abroad.

Crider is not a Texas native, but as the saying goes, she got there as soon as she could! Born in Miami, Florida, Crider was raised in Tennessee and Mississippi, and it wasn't until her junior year in high school that she was lured by the magic of the trumpet and joined the Bay St. Louis (MS) high school band. A President's List Scholar, she graduated in 1967 with degrees in Music and English Literature from the University of Southern Mississippi. Crider began her teaching career in Mississippi, where in two years, she led the Purvis High School Band to their first All-Superior ratings in the school's history.

Crider then moved to Austin to begin graduate study at The University of Texas, and concurrently taught band and general music at Allen Jr. High School. Completing her Master's degree in Music Education in 1970, she was named the Director of Bands at Crockett High School in Austin, Texas. She holds the unique distinction of having been the first female in the state

of Texas to serve as Director of Bands at a class 5A high school. The Crockett Bands went on to earn 12 consecutive Sweepstakes Awards and won first place State Marching Band Honors in 1980 and 1981. Ms. Crider was the recipient of the National Band Association's "Citation of Excellence" presented by Dr. William J. Revelli for her Crockett Band's performance at the NBA National Convention. While at Crockett, she was named "Teacher of the Year," and was one of three finalists in the Austin ISD for that honor.

In 1982 Crider joined the faculty of The University of Texas as Assistant Director of The Longhorn Bands, and in 1995 she was named Director of Longhorn Bands. While at UT, teaching opportunities included conducting the Symphony Band and Longhorn Concert Bands; serving as instructor for Conducting, Brass Methods, Marching Techniques, Writing Component for Music Majors, Graduate Wind Literature; supervising student teachers; and serving as administrator for the Longhorn Music Camp. Highly acclaimed for its marching and musical excellence, the 380-member "Showband of the Southwest" enjoyed

national acclaim under Crider's leadership. Upon retiring from The University of Texas in 1999 with the academic rank of Full Professor, as well as the

high honor of Professor Emeritus. Other awards and honors include two "Eyes of Texas" awards for excellence at The University of Texas, the Tau Beta Sigma/Kappa Kappa Psi Outstanding Service to Music Award, the Sudler Legion of Merit and the Texas Bandmaster's Meritorious Achievement Award.



She is Immediate Past President of the National Band Association, serves on the Board of Directors of the American Bandmaster's Association, and was a charter member of the Texas Music Adjudicator's Association. Ms. Crider is a proud member of Phi Beta Mu, TBA, and TMEA.

Paula Crider is most grateful for the knowledge gained from so many Texas colleagues who served as examples, set high standards, and were always willing to share their knowledge. She is thankful for the many generations of students whose unfailing desire to give their best was a constant inspiration. Ms. Crider says she is humbled by the honor of being named 2004 TBA Bandmaster of the Year, and considers this to represent the pinnacle of achievement for a Bb band director from a small town in Mississippi.



# The Midwest Clinic

An International Band and Orchestra Conference

Sent  
4-20

April 13, 2010

Paula Crider  
22100 Hazy Hollow Dr.  
Austin, TX 78669

Dear Paula:

On behalf of the Board of Directors of The Midwest Clinic, it is my pleasure to inform you that you both have been selected to receive The Midwest Clinic Medal of Honor. This award is presented in honor of your contributions to music education throughout your career. The presentation will be made during the Texas A&M University Wind Symphony concert on Friday night, December 17, at McCormick Place West.

So that we can properly announce this in our publicity, please e-mail a photo of yourself and a biography of no more than 250 words to [photos@midwestclinic.org](mailto:photos@midwestclinic.org). If possible, we would like to have these materials by May 15. We are preparing a press release that we will send later this year. If there are any publications that you would specifically like to request we include in our publicity, please provide us with their mailing addresses. You may use the enclosed form or email them to us.

Congratulations on receiving this honor. The Midwest Clinic is pleased to have this opportunity to recognize you. If you have any questions about this award or the presentation, please feel free to contact me.

Yours sincerely,

  
Kelly Jocius  
Executive Director

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#### McCormick Place West

Chicago, Illinois

2010  
December 14-18

2011  
December 13-17



## **PAULA A. CRIDER**

### **Professor Emeritus, The University of Texas**

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has **enjoyed engagements in 48 states, Canada, Ireland, the United Kingdom, France, Germany, Singapore, Italy and Australia.** She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas " Award for distinguished teaching.

Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas **to serve as director of bands at a class 5-A high school.** Her Crockett High School Bands in Austin, Texas earned twelve consecutive University Interscholastic League "Sweepstakes Awards" for musical excellence, received national recognition on the concert stage, and were twice named Texas 5A State Marching Champions. Ms. Crider was the recipient of the National Band Association's "Citation of Excellence," Presented by Dr. William J. Revelli for her band's performance at the NBA National Convention.

During her tenure at The University of Texas, Professor Crider conducted the Symphony Band, the Longhorn Marching and Concert Bands, and served as instructor for undergraduate conducting, Brass Methods, Graduate Wind Literature, supervised student teachers and served as **administrator for the Longhorn Music Camps.** Highly acclaimed for its musical and marching excellence, the 380 member Longhorn Bands enjoyed national acclaim under her leadership. She has also served as Interim Director of Bands at Columbus State University, and at the University of Nebraska, Lincoln. She continues to serve as visiting guest professor at universities throughout the country.

**Prof. Crider has written numerous articles for The Instrumentalist, The Band Director's Guide, and the National Band Association Journal.** She has published manuals for Brass Techniques, Marching Band Methods and Instrumental Conducting, and is co-author for the Hal Leonard "Masterwork Studies" series, a text for high school bands. She has recently completed The Composer's Legacy, *Conductors on Conducting for Wind Band* published by GIA.

Prof. Crider has presented professional teacher seminars throughout the United States, and abroad. She continues to work with talented young

students in Student Leadership Workshops. She serves as coordinator for the National Band Association Young Conductor/Mentor Program, and is an Educational Consultant for Conn/Selmer, Inc. Prof. Crider is a Past President of the National Band Association, is the Immediate Past President of the American Bandmaster's Association, and has recently **Been appointed to serve on the Board of Directors for the Midwest Band and Orchestra.**

Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi "Outstanding Service to Music Award," the Sudler "Legion of Merit," The Women Band Director's International Rose, The Grainger Society Medal, the Kappa Kappa Psi Bo Makvosky Memorial Award, and the Midwest International Clinic Medal of Honor. In 2004, she was named the Texas Bandmaster's Association Bandmaster of the Year. She considers her greatest honor, however, to be the privilege of working with all who share a passion for excellence in making music.



**Paula A. Crider (aka: "PC") Bio for Phi Beta Mu**

The storm quickly became a hurricane. The hospital lights flickered as the hospital in Miami, Florida went to emergency power. As the pediatrician struggled to bring a stubborn infant into the world, Paula's Mother said she knew even then that her first born daughter would prove to be a handful. Later in life, Paula's Mother claimed her daughter sprang forth full grown from beneath a rock, for she was quite certain she could not have birthed such an obstreperous and willful child!

Raised in Tennessee, and later on the Mississippi Gulf Coast, Paula (taller than most in her class) played basketball until her junior year in high school. One day, curious as to the sounds coming from a room above the gym, she found herself in the band hall where the band director put a trumpet in her hands, and she was immediately fascinated by the (undoubtedly horrible) sounds she made. The Bay High School Band was not exactly what one might consider a good band. Indeed, the band director knew nothing about teaching wind instruments. However, he was a marvelous musician, having played violin in the NBC Symphony Orchestra under Toscanini when he was 16 years old. He often demonstrated on his Stradivarius, teaching his young students much about phrasing and nuance.

Paula attended The University of Southern Mississippi where she earned degrees in both Music and English Literature. Her parents did not know about the music degree until, while student teaching, the band director had a heart attack (not her fault!), and decided to retire. The band program was not strong. [Note diplomatic understatement!] No one was willing to take the job, so after two weeks of student teaching, Paula became an "instant" band director at Purvis High School. During her second year, the band made the first All-Superior ratings at State Contest in the history of the school.

Realizing she still had much to learn, she was accepted to graduate school at The University of Texas. AISD Music Supervisor, Weldon Covington, persuaded her to also serve as director of the Allen Jr. High Band in Austin. "Mr. Cov" became a strong supporter, and two years later, Paula became the first female to conduct a class 4A (then the highest classification) band in the State of Texas. "That woman band director" taught at Crockett High School from 1971-82 where her bands enjoyed many successes including two back-to-back first place honors at the Texas State Marching Contest, and 12 consecutive UIL Sweepstakes Awards.

In 1982, Paula moved to the position of Assistant Director of The University of Texas Longhorn Band. In 1995 she became director of "The Showband of the Southwest." While at Texas, she enjoyed conducting the UT Symphony Band and Longhorn concert bands. She taught Conducting, Brass Techniques, Marching Techniques, Graduate Wind Literature and supervised student teachers. In 1992 she took a one year leave of absence to serve as Director of Bands at Columbus, College, Columbus, Ga, and immediately after retiring from UT in 1999, she served as Interim Director of Bands at the University of Nebraska.

"PC" as she is known to her friends, has enjoyed many awards and honors during her career: {Many, of which she is firmly convinced were presented simply because she is growing old!} They include: TBS/KKY Outstanding Service to Music Award, the Sudler Legion of Merit, WBDI Rose, The Grainger Society Medal, The KKY Bo Makvosky Award, and the Midwest Medal of Honor. In 2004 she was named the Texas Bandmaster's Association Bandmaster of the Year, and was inducted into the Phi Beta Mu Hall of Fame in 2011. She is a Past President of both the National Band Association, and the American Bandmaster's Association, and has recently been appointed to serve on the Board of Directors of the Midwest Band and Orchestra Association. She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas" Award for distinguished teaching.

As long as she can forestall mental and physical decrepitude, she plans to continue an active schedule as clinician and conductor. She has enjoyed engagements in 48 states, Canada, Ireland, the UK (where she is Chief Adjudicator for the London New Year's Day Parade), France, Germany, Singapore, Italy and Australia. She considers her greatest honor, however, to be the privilege of working with all who share a passion for excellence in making music. She will be eternally grateful for all of the students and colleagues who were a part of her musical life.....what a great, crazy, challenging, wonderful profession!

PC directs air traffic at Fiesta Bowl rehearsal

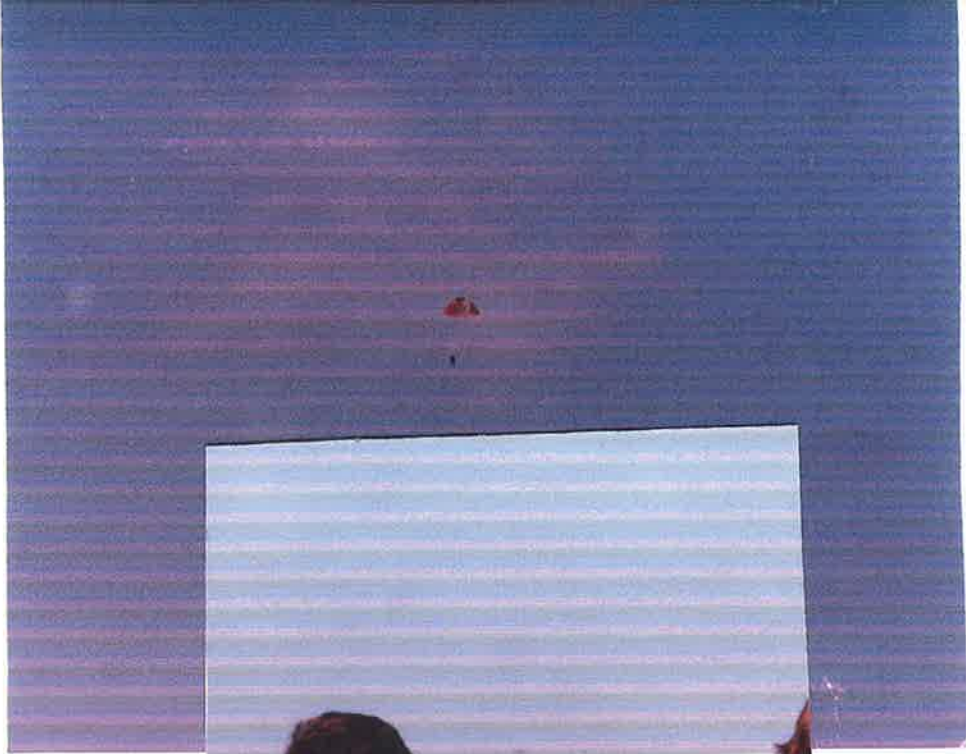


PC with Elvis!









Skydiving (a great way to de-stress!)





Thoughts before Bungy jumping  
from the highest bridge in New Zealand:

Life should NOT be a journey to the grave with the intention  
of arriving safely in an attractive and well preserved body, but rather  
to skid in sideways, chocolate in one hand, wine in the other, body  
thoroughly used up, totally worn out and screaming: "WOO HOO...WHAT A RIDE!!!"





### *Post Script:*

*I truly humbled to be counted among the many great directors who have been honored with induction into the Hall of Fame. If I have accomplished anything in my career, it is because the great teachers and traditions of Texas provided both sources of inspiration; and worthy goals to pursue.*

*Compiling this scrapbook has made me even more aware of how very fortunate I am to have chosen this profession. The memories evoked have even caused me to have "contest anxiety" dreams...haven't had those since I left Crockett H.S.! {You know, dreams like: you're standing on stage at UIL Concert Contest and when you look at the band, you recognize no one, have no scores, and have no idea what music you're going to conduct?} I wake in a cold sweat just before the downbeat!!!*

*I am reminded of a quote by Colette that has long resonated within me:*

I didn't want to come to the end of my life and think:  
"What a wonderful life I've had. I only wish I'd realized it sooner."

*Not a day goes by that I don't recall a musical moment, complete with all the wonderful young faces that made it possible, or smile at the thought of the many "I'll never do that again" times as I continue my never-ending journey of discovery.*

*special thanks to my sponsors who long ago submitted my name for membership in the Alpha Chapter of Phi Beta Mu: Reynaldo Meza and David Pennington. I am grateful to all who have helped make this crazy thing we call a musical life so enjoyable.*

PC

7-22-2011





