
The Legacy of
JOHN P. PAYNTER

About this Recording

The United States Army Field Band proudly presents the third in a series of concert band recordings honoring the lives and music of individuals who have made significant contributions to the band repertoire and to music education.

Designed primarily as educational resources, these recordings are painstakingly researched to authenticate standard performance practices and to reflect the original intent of the composers. The biographical information, detailed program notes, and historical photographs are included to provide music educators and their students with insight into the compositions that they hear and perform.

The untimely passing of John P. Paynter left a great void in the wind band world. During his half-century tenure at Northwestern University, he also served as Director of the Northshore Concert Band and President of the Mid-West International Band and Orchestra Clinic. His contributions as conductor, arranger, educator, commissioner, administrator, and mentor will undoubtedly impact generations of future musicians. It is with great honor that the Musical Ambassadors of the Army, many of whom have studied and performed under Mr. Paynter, prepare this tribute to *The Legacy of John P. Paynter*.

This compact disc was recorded in May 2001 and March 2002 at Devers Hall, Fort George G. Meade, Maryland, using multi-track digital equipment. This recording was reprinted in 2008.

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JOHN P. PAYNTER

That is what we are looking for, wind music that people will want to hear again and will find ingratiating and familiar when they hear it a second, third, and fourth times.¹

—John P. Paynter

Introduction

Although John P. Paynter's legacy includes diverse contributions as conductor, composer/arranger, commissioner of new works, and educator, the foremost theme in all of his accomplishments remains pure and uncomplicated: John P. Paynter was a man who wanted to make good music. Whether building and fine-tuning the bands program at Northwestern University, developing the Northshore Concert Band into one of the strongest community band programs in the world, or helping to mold the Mid-West International Band and Orchestra Clinic into one of the most influential organizations of its kind, Paynter championed bands and their music from the earliest moments of his career to the very last, viewing each working moment as an opportunity to create musical excellence.

An overview of Paynter's life reveals great purpose and motivation. Born in 1928 in Mineral Point, Wisconsin, he was



The young clarinetist

named in honor of John Philip Sousa. He studied piano and clarinet from an early age and felt destined to become a composer. In 1946, he chose to leave his home state to enroll at Northwestern University; with two Rose Bowl games as bookends, he remained there for the next fifty years. He married his dear friend Marietta, whom he had known nearly from birth. He joined the Northshore Concert Band at their third rehearsal, and used performances at the Mid-West Clinic to showcase and encourage lifelong participation in music.

Dedication and discipline were hallmarks of Paynter's style. In interviews, he often credited his father and mother, and the wider expectations of the neighborhood for these characteristics. "You didn't want to disappoint the people who lived next to you anymore than you did your own parents."² His work ethic as an adult reflected those principles and set a high standard for those around him. "I felt that, well, if it needed to be done, then why don't you do it. . . I just didn't know any other way, I still don't know any other way."³ Bernard Dobroski, who learned from Paynter as an undergraduate, returned as a teaching assistant and future colleague, and ultimately became the Dean of the Northwestern University School of Music, recalls: "Excellence was characteristic of everything he did, the commitment to try to get the most out of life and impact music in the most powerful way."⁴

In the process of "just getting things done," John P. Paynter accomplished far more than most. When the Northwestern ensembles suffered from lack of depth on particular instruments, he took the band on recruiting tours. When he needed an arrangement of a Bach suite, he wrote one. When he felt a composer deserved more exposure, he found ways to commission a new wind work. He balanced his musicians' needs for challenging music with the desires of audiences "crying out for that Sousa march"⁵ so both groups gained intellectually and musically from his programming.

Rather than just an assumed *persona*, former student and later Dean of DePaul University School of Music Frederick Miller eulogized the characteristics of Paynter's true *anima*: "Nor

will we forget his compassion, or the friendship felt by all of us. . . We will not forget his quick wit, often biting and always playful; and we will not forget his ambition or his delight in taking on huge tasks, tasks that often seemed impossible, and always accomplishing them with quality and sometimes with room to spare.”⁶ Former colleagues, band members, and students fondly remember his generosity and openness. Composer John Tatgenhorst has called him “the most loyal person”⁷ and Dobroski recalls his firm belief in “living a life of honor.”⁸ Stephen Peterson, both a student and colleague of Paynter’s, remembers his high standards and values: “There was never anything he would ask one to do that he wouldn’t do himself, if he could.”⁹

Paynter’s career at Northwestern and with the Northshore Concert Band provide the context for a discussion of the works on this recording; within this context, his legacy as a conductor, champion of new music, arranger, and educator remains ever-present.

The Early Years

John P. Paynter grew up in the small Wisconsin town of Mineral Point, a close-knit community where neighbors looked out for each other and youngsters grew up knowing every other child.



*Marietta Morgan and John P. Paynter
(c. 1938) in the Mineral Point High School Band*

Paynter was fond of saying that he met his wife, Marietta, when they were baptized together.¹⁰ A town like this afforded the young boy many opportunities he may not have discovered in a larger place. In addition to studying organ and clarinet privately, he participated in a wide variety of activities at school: boy’s quartet, *a cappella* choir, baseball, football, basketball, and high school band—which he joined in fifth grade! He later described

the experience: “You could do any music you wanted to do. The teachers and the people in the community gave you a lot of one-on-one help. . . I still remember what a thrill it was to sit down in the high school band, play something besides ‘Twinkle, Twinkle Little Star,’ and feel that I could contribute.”¹¹

As he grew older, Paynter frequently assisted his father in his plumbing business. Working for his father added other dimensions to his character: “It taught things like integrity and trust and work ethic and promptness and responsibility.”¹² He also looked to his experiences in sports for greater meaning. Rather than viewing them simply as competitive events, he considered them places for learning teamwork and casting aside egotism.

These experiences, combined with what was now a solid musical foundation, stood Paynter in good stead as he took on the challenges of forming a dance band that included his future brother-in-law, the high school band director, and an employee from his father’s business. In addition to playing, Paynter organized gigs, purchased music, and arranged short pieces when he couldn’t find arrangements he wanted.¹³ He later expanded upon this activity by conducting the Mineral Point City Band during his final years in high school; they rehearsed rarely and largely played marches, but this invigorating experience helped demonstrate to Paynter the bonding that can develop in a community musical organization.¹⁴

Northwestern University: Student and Director

Paynter’s decision to attend Northwestern University as a composition major was prompted by the recommendation of the dentist in Mineral Point, an alumnus of the school. He knew very little about the band program or about the man who would become his greatest mentor, Glenn Cliffe Bainum. However, Paynter’s first stop on campus was at the band hall, where he met Bainum through a disastrous attempt to help with some mimeographing. Rather than reprimand the young freshman, Bainum helped him learn how to run the machine correctly. As the years continued, Paynter developed a well-rounded view of the band director’s responsibilities



Director of Bands, Northwestern University, c. 1955

for marching band, symphonic band, arranging, advising, administrating, and mentoring. As assistant band manager in 1946, the year of Northwestern's first trip to a Rose Bowl game, he was able to preview some of that role for himself.

Between his junior and senior years, Paynter married Marietta Morgan. Following his senior year, when he returned as graduate student, he was suddenly thrust into the position he had observed for years, when Bainum suffered a major heart attack and retired in spring 1951. In addition to completing a full course load and writing his master's thesis, Paynter carried Bainum's teaching and conducting schedule. In 1955, John P. Paynter officially became Northwestern's second Director of Bands. As such, he immediately began to restructure the program in a manner that led to a new sense of pride and improved quality. "I think the activities I engaged in right away helped the School of Music, but I designed them selfishly to improve the instrumentation of the band."¹⁵ These activities included expanding recruiting, redesigning the style and uniforms of the marching band, developing fundraising, and budgeting more effectively. Within a few years, Paynter would duplicate this experience as he took the reins of the Northshore Concert Band.

Paynter also continued the tradition of band director as mentor. His former students can all recall episodes in which they experienced the compassion beneath his disciplined and firm teaching style. Bernard Dobroski points to his uncanny ability to hear any sound within an ensemble; beautiful playing was acknowledged as readily as that of poor quality, but admonishments were always conducted in the same quiet and graceful manner as praise.¹⁶ Stephen Peterson and Frank McCaskill both recall a characteristic phrase that described Paynter's attitude towards directing and teaching: "Know your stuff. Know who you are stuffing. Stuff 'em."¹⁷ He believed you should know the music thoroughly, know your audience and ensemble well, and teach them all you possibly could.

Enhancing the Repertoire

During his years at Northwestern and with the Northshore Concert Band, Paynter arranged dozens of pieces, the majority of which remain unpublished. “I grew up with the philosophy that the university band directors arranged, or composed or wrote in some way for their bands, but that went with the job.”¹⁸ Marietta Paynter recalls that these arrangements and transcriptions were rarely created with the thought of publication in mind; he wrote for the fun of doing so, and with the eventual plan to conduct the pieces with either of his organizations. Paynter’s philosophy of the university band director’s role followed the example set for him by Bainum, whose work as an arranger became even more developed following his retirement from the university.

Paynter did not believe in strict formulas when arranging. For example, he never felt that certain instruments, such as violins, should always be doubled by clarinets when transcribing. Instead, he looked for a particular sound, one that would have the perfect aesthetic and emotional impact within a piece of music. According to Dobroski, “Paynter was convinced that there were qualities and tone colors that were never exploited by just the run of the mill transcriber with a formula. . . this kept band music from being as exciting as orchestral music.”¹⁹ He felt a passion for instruments such as the alto and bass clarinets or the euphonium, which add a particular color to a wind ensemble that is not present in an orchestra. His vast knowledge of the possibilities of instrumentation becomes ever clearer through an examination of the arrangements on this recording.

Throughout his arranging career, Paynter set many works by Karl L. King. An Ohio native, King’s early career as a virtuoso euphonium player led him to Barnum and Bailey’s Circus, where he eventually composed its memorable theme song and became its bandmaster. King moved to Iowa in 1920 to head the Fort Dodge Municipal Band, now the Karl L. King Municipal Band of Fort Dodge. His firm leadership and national reputation took the band to new heights.²⁰ Paynter came to know King through the older man’s friendship with Glenn Cliffe Bainum, and he and Marietta also became personal friends of the Kings. The C. L. Barnhouse Company eventually published



Paynter and his mentor, Glenn Cliffe Bainum

the company's early works were composed by Barnhouse himself, a virtuoso cornetist whose career as a traveling musician ended when he settled in Iowa. In the early 1980s, Bob and Chuck Barnhouse approached Paynter with the hope that a revised and modern instrumentation of these and other works might reinvigorate interest in their father's compositions at the centennial of the family business.²¹ As was typical of Paynter's work habits, these pieces were edited during "leisure" time at Interlochen. Marietta Paynter recalled that arrangements were sometimes written at home, and often on vacation, but never "at school," as Paynter called it.

Perhaps the best-known and most often performed arrangements of John P. Paynter are those based upon the works of Malcolm Arnold. Paynter had been unfamiliar with the British composer until hearing an orchestral broadcast of *Four Scottish Dances*. With a little research, he learned that the dances were available for transcription, and set to work. Over time, he transcribed five of Arnold's works: *Little Suite for Brass*; *Four Scottish Dances*; *Prelude, Siciliano, and Rondo*; *Tam O'Shanter Overture*; and *Sarabande and Polka*.²² Oddly enough, while Arnold approved of Paynter's transcriptions for band, particularly *Four Scottish Dances*, he often railed against bands playing his music and once threatened to forbid these performances. Band historians often attribute these opinions to Arnold's own difficult experiences with his World War II enlistment in a military ensemble, or to poor performances he may have occasionally heard.²³

the King/Paynter arrangements, which include the classics *The Purple Pageant*, *Broadway One-Step*, and *The Trombone King*.

At the request of Barnhouse's sons, Paynter also arranged two works of C. L. Barnhouse, *Battle of Shiloh* and *Harmony Heaven*. The elder Barnhouse had established his publishing company in 1886 as a service to the band world at large, and to the community band in particular. Most of the

Paynter's commitment to creating quality music for bands and wind ensembles was not limited to transcriptions and arrangements. He strongly believed in the promotion of new music through the nurturing of young or lesser-known composers. "I've always said that one of the obligations of the university ensemble is to do research. Our obligation is to assist the composer who wants to write for winds, and to give them a hearing."²⁴ One such composer was Vaclav Nelhybel, whom Paynter first met at the Mid-West Clinic in 1965. Although well-known and respected in Europe, Nelhybel was less prominent in the United States, even after emigrating in 1957. Gill Mitchell, a former assistant director at The U.S. Army Band, played a recording of Nelhybel's *Trittico* for Paynter, who immediately asked the composer to consider writing a work for Northwestern. As Paynter remembered it, five days later *Symphonic Movement* arrived in the mail.²⁵

In keeping with the importance Paynter placed upon new works for band and wind ensemble, this recording also includes three relatively recent compositions. *Vesuvius*, *Shenandoah*, and *Whatsoever Things* were commissioned in memory of John P. Paynter to commemorate his musical contributions. Two of these three composers have particularly strong links to the educator through Northwestern University. Paynter and John Tatgenhorst (*Shenandoah*) shared a long friendship, beginning with their acquaintance as Chicago-area arrangers and composers, and continuing through the years as they guest-lectured and guest-conducted for each other's classes and ensembles; Tatgenhorst recalled, "I even borrowed stand lights from him."²⁶ For Mark Camphouse (*Whatsoever Things*), the meaningful connection came from his time as one of Paynter's students: in addition to playing trumpet in the wind ensemble for four of his five years at Northwestern, he studied conducting with Paynter and considered him to be one of his greatest mentors.



Composer Mark Camphouse

Mid-West International Band and Orchestra Clinic

John P. Paynter's involvement with the Mid-West Clinic began simultaneously with his official appointment as Director of Bands at Northwestern.²⁷ In 1955, he was selected to serve as the Rehearsal Chairman for the Mid-West Clinic's All-American Bandmasters Bands (AABB). These bands, which gathered each year until 1960, were comprised of adult attendees and directed by a prominent conductor for the final performance. Paynter's responsibilities consisted of organizing rehearsals with his usual meticulous attention to detail. Appropriately, in the third year of the AABB, Glenn Cliffe Bainum was selected to lead the concert performance.

The mentor and former student also worked together as members of the Mid-West Clinic's Music Committee from 1958–1965; one of their most important contributions was mandating the inclusion of recent repertoire. For many years, performing groups were required to include new music on two-thirds of their Mid-West concert programs. Although this requirement was adjusted in the 1990s, many ensembles voluntarily continue to program newer works as a large portion of their concerts.

As the years went by, Paynter remained active at Mid-West as guest conductor (26 times) and



Paynter with Field Band conductors and composer Claude Smith, following a concert at the 1985 Mid-West Clinic

clinician (10 times), in addition to bringing the Northshore Concert Band on innumerable occasions. He paired with Bainum yet again in 1969, organizing one of the early “Late Nite Specials,” entitled “An Hour with Glenn Cliffe Bainum,” at which many of Bainum's transcriptions for band were performed. Demonstrating the leadership for which he had become famous, Paynter also joined the Mid-West Board in 1978 and was elected to its

presidency only five years later, after serving as its secretary and vice president. During his years in this position, Paynter brought the same business-like approach that he had brought to the bands program at Northwestern and to the management of the Northshore Concert Band. In addition to solidifying its financial structure, he also recruited exhibitors from beyond the United States, even bringing companies from Europe to Chicago each December. One of his former students, Barbara Buehlman, also a talented conductor and arranger, was hired as the Executive Administrator of the organization.

Paynter remained President of the Board until his death in 1996, overseeing the steady growth and increased popularity of the Mid-West Clinic. In 1987, the Mid-West Clinic presented him with the prestigious Medal of Honor for his dedication and contributions to the art form and to the organization. Frederick Fennell, when asked, “Who was the best clinician you’ve seen at the Mid-West?” responded: “John Paynter talking about or doing anything!”²⁸

Northshore Concert Band

In 1956, Paynter was approached by Stanley Tomandl and George Klumb to direct a new community band whose director had left after the second rehearsal. At that time, the Northbrook American Legion Community Concert Band numbered only 11 musicians. Tubist Tomandl and clarinetist Klumb, who served as manager and assistant manager, approached Paynter through the advice of a friend.²⁹ In spite of the immense load he carried at Northwestern, he took the job to help support his young family.

The group began with a small membership of uneven ability levels, and therefore a limited repertoire—yet Paynter persevered. He firmly believed that an increase in community bands and amateur involvement could have a lasting impact on music education. Adults who continued playing after high school or college would likely encourage their own children

to play an instrument or sing. Moreover, adults in a community band program would themselves be voters on funding issues facing local schools, and could also influence their friends to support school music programs.

One of the initial issues facing Paynter was the rather spotty attendance of the Northshore musicians. People might miss two or three rehearsals, including those immediately prior to a performance, and then arrive for a concert with a poor grasp of the music being played that night. Sometimes, those who had attended rehearsals would then miss the concert, occasionally leaving Paynter and the band with a strikingly unbalanced instrumentation (“zero flutes, zero oboes,



Northshore Concert Band under John P. Paynter, 1988

two trombones...”³⁰) From 1961 onward, he frequently addressed attendance issues in strongly worded memos, and those who missed rehearsals without excuse were dismissed from the group.

However, these measures became more effective when a specific goal was provided to the band. In September 1963, Paynter announced to the musicians that they would perform at the Mid-West Clinic that year. In order to achieve this goal, the band began to stabilize in terms of membership, attendance, and quality. That first appearance began a tradition of involvement with Mid-West that resulted in more than 25 performances and clinics by 2002.

During his time with the Northshore Concert Band, Paynter saw the group through four name changes, but more importantly, through a radical shift in priorities. “I was looking

for a way to change the focus from the community band that serves the community to one that is admired by the community for its concert work.”³¹ To this end, he worked hard to establish the professionalism of the band, both visually and aurally. By 1982, men would perform in tuxedos and women would perform in all black. Concert programming also took new steps; while the old Sousa favorites and other marches were a staple in concerts, so also were orchestral transcriptions of works by Tchaikovsky or Charpentier, and original compositions for band by Holst, Grainger, or newer writers, such as Nelhybel. The band also performed regionally and made longer tours to Canada and Europe.

As part of its mission to set an example for other adult band organizations, the Northshore Concert Band under Paynter and his able assistant, Barbara Buehlman, not only continued to perform at music education conferences, but also expanded its efforts to promote community bands. Beginning in 1977, Northshore published a manual for those who wanted to begin their own community groups, or those who wanted to follow the model of Northshore’s success. The manual passed through various incarnations, eventually becoming a solid primer for community band directors and board members. With the co-sponsorship of the bands program at Northwestern University, Northshore also established an annual Festival for Winds, Percussion, Strings, and Piano, featuring both clinics and concert performances. In 1984, their efforts expanded to include an Adult Band Conference.

Today, the Northshore Concert Band performs regularly at conferences and at its own subscription series in the Chicago area. It boasts more than one hundred auditioned members, whose professions range from homemakers, orthodontists, and music teachers to students, actuaries, and biologists. Some members have been with the group since its inception forty-six years ago!³²

The Continuing Legacy

John P. Paynter made a tremendous impression on all those with whom he came in contact, both as a musician and as a human being. His wife, Marietta, believes her husband's personal legacy superseded his musical legacy, and remembers his "compassion for his students. He wore his heart on his sleeve and . . . he loved his kids."³³ Margaret (Marti) Bjornson, his administrative assistant for several years, writes, "More than once I recall John receiving word from a student's family that death or illness made reaching a student critical. John not only located the student (once or twice in the middle of the night), he also picked up that student and drove him to the airport to get a flight home. He befriended the friendless and encouraged the discouraged."³⁴

Over the years, students who followed his example as an educator became his colleagues and eventually assumed the leadership roles he once held. Mallory Thompson, who studied with Paynter as an undergraduate and graduate student, now holds the positions of Director of Bands at Northwestern and Principal Guest Conductor of the Northshore Concert Band. In her own words, "when you're fortunate enough to have such a strong role model at a formative time in your education, I believe that their attributes and strengths permeate your philosophy."³⁵ Bernard Dobroski, who followed a similar path and joined the Northwestern faculty alongside Paynter, has spent many years as Dean of the School of Music. Stephen Peterson, also a former student, became the director of the Northshore Concert Band after his mentor's death. Peterson, now Director of Bands at Ithaca College, notes, "He was a tireless advocate for the serious wind band. He contributed to the art form by improving its quality of performance."³⁶

The United States Army Field Band presents this recording in tribute to the musical and humanitarian qualities that John P. Paynter so richly shared with others. Although his original compositions never achieved lasting fame, the quality and quantity of his arrangements helped to broaden the literature of bands and wind ensembles, and spread the works of

orchestral composers to this medium. His commitment to encouraging composers resulted in new commissions not only by himself, but also by others who shared his belief. His work with community bands advanced the cause of adult musical organizations, encouraging thousands of musicians to dig their instruments out of attics, closets, and basements, and to join local bands and choruses simply for the love of music.

Bernard Dobroski speaks for all the colleagues, students, and friends, who had the privilege of experiencing the legacy of John P. Paynter: “He was bigger than life and that is how we remember him.”³⁷

Northwestern University, c. 1972



Program Notes

Harmony Heaven (1921, 1991)

C. L. Barnhouse had initially named his publishing company “Harmony Heaven.” He lent this title to one of his colorful marches in 1921. Revised by Paynter and republished in 1991, *Harmony Heaven* is an energetic piece that moves seamlessly from the quick-paced first and second strains into a more lyrical trio passage. The counterpoint between the high winds and the low brass in the break strain resolves to a strong unison to finish the piece. Though it lacks the elaborate special effects of *Battle of Shiloh*, *Harmony Heaven* remains a well-crafted “toe-tapping” march.

Vesuvius (1999)

Frank Ticheli won the Revelli Foundation’s third annual Paynter Project commission in 1999. The resulting *Vesuvius* is a sonic depiction of the sheer power of the earth’s forces, employing complex rhythms and striking references to other musical works as it portrays the agonizing course to devastating destruction. Its main theme is built upon an unusual division of the 9-pulse meter (2+3+2+2, as opposed to the typical 3+3+3). Band members are asked to whisper an aleatoric chanted passage, deceptive in its unsuspecting tranquility. Scenes of joy and bucolic existence are interrupted by quotations from the medieval *Dies Irae* chant and percussive explosions, which lead to the chaotic finale.

Sarabande and Polka (1956)

Kenneth MacMillan of Sadler's Wells (now the Royal Ballet) incorporated both sets of Malcolm Arnold's *English Dances* (Op. 27 and 33) into a ballet in 1956. The ballet, entitled *Solitaire*, also included two new dances, *Sarabande* and *Polka*. As with the *English Dances*, Arnold composed these original works by emulating folk tunes without replicating any actual melodies. Here he has created a new Spanish dance in triple meter and an effervescent Polish polka.

Paynter drew upon the original chamber scoring to create his band arrangement, *Sarabande and Polka*. The graceful *Sarabande* contrasts sharply with the revelry of the *Polka*, which at times parodies the traditional brass band and uses the bass drum quite emphatically.

Toccata, Adagio, and Fugue (1708–1717, 1953)

In three movements, Johann Sebastian Bach's *Toccata, Adagio, and Fugue* (BWV564) was composed for organ between 1708 and 1717. Some scholars consider its place in Bach's corpus to be suspect, suggesting that it may have actually been composed—or at least sketched out—by a student. The work does borrow some features of Antonio Vivaldi's style, including the use of unifying motives and driving rhythms.

Regardless of its origin, in this 1953 arrangement, Paynter demonstrates his distinctive use of instrumentation and color. For example, in much of the rapid opening section of the *Toccata*, the winds as a family are joined only by the euphonium and remain dominant throughout the movement. The euphonium maintains the most prominent brass part until late in the closing *Fugue*, when joined by the horns, trombones, and finally, the cornets and trumpets.

Though Paynter's posthumously published band score calls for a battery of percussion instruments, The U.S. Army Field Band has opted to record the work without percussion in order to more

closely reproduce the original timbre of the pipe organ. In keeping with Baroque performance practices, the melodic lines have been enhanced by improvised ornamentation.

Symphonic Movement (1965)

The arrival of Vaclav Nelhybel's *Symphonic Movement*—which had likely been in progress for quite a while before Paynter's commission—came as a “wonderful surprise.” Paynter often recalled playing the piece for Nelhybel for the first time as one of his “very favorite moments.”

Although the composer's earliest works were for strings and orchestras, over the years Nelhybel has developed a vast repertoire of works for band and wind ensembles of various sizes. His sonorous writing for the winds in *Symphonic Movement* had apparently been inspired by the Northwestern Band, and had a tremendous impact on the composer. “He was standing at the back of Cahn Auditorium when we hit the first series of pyramiding chords and he just let out a shout and came running all the way from the back of the auditorium. I think he heard what we played before he wrote it, but he didn't know it could ever sound like that and he was awfully excited about it.”³⁸

Battle of Shiloh (1888, 1928, 1986)

C. L. Barnhouse's *Battle of Shiloh* takes a particularly programmatic approach in commemorating one of the bloodiest battles of the Civil War. This 1862 surprise attack on Union troops resulted in two days of heavy fighting, equally heavy losses on both sides, and an ignominious retreat by the Confederate forces.

Recalling the bugle corps of the period and challenging the talented brass players of his own era, Barnhouse created florid and showy cornet passages meant to be played in a “completely staccato style”



At a Northwestern University marching band rehearsal

for best effect.³⁹ In the 1888 edition, he included battlefield bugle calls and rifle and artillery parts. Following Barnhouse's 1928 revision, Paynter's 1986 edition leaves such effects to heavy rimshots on the snare drums and unexpected accent marks. However, Paynter noted, "outdoors, consider the use of rifles, shotguns, cap guns, or toy cannons. . . . On Independence Day add fireworks or strings of Chinese crackers."⁴⁰

Shenandoah (1997)

John Tatgenhorst's *Shenandoah* provides another wistful commemoration of Paynter's life and work. The John P. Paynter Foundation approached Tatgenhorst after its board chose him to receive a commission for a new work based on one of Paynter's favorite melodies. At the suggestion of board member Richard Blatti, "Shenandoah" was unanimously agreed upon as the right choice.⁴¹

A fanfare begins *Shenandoah*, followed by a chorale-like setting believed by the composer to be the most beautiful and straightforward tribute to Paynter of the entire piece. A fugal variation leads to the grandiose maestoso ending, providing a dignified farewell to the gentleman that Tatgenhorst respected so immensely.

As suggested by the composer, this recording omits the tuba part in the fugal section. Tatgenhorst believes that "it would make a nice effect" if bands lacking in tubas substituted a string bass, as heard here.⁴²

Four Scottish Dances (1957, 1978)

Malcolm Arnold himself provided detailed program notes for the orchestral version of *Four Scottish Dances*, which were later reprinted in the band arrangement:

*The first dance is in the style of a slow strathspey—a slow Scottish dance. . . The second, a lively reel begins in the key of E-flat and rises a semi-tone each time it is played. . . The third dance is in the style of a Hebridean song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. . . The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin.*⁴³

Paynter's greatest challenge was in maintaining the color and integrity of the original work, while creating an arrangement without the core of the string family. In the final movement, for example, he let the saxophones take the role of the violins, providing a foundation under the melody. Paynter stated, "I feel no absence of the strings in the band versions. Arnold didn't give the strings a primary role in the orchestral versions; they were always treated as background. Perhaps with his experience as a trumpet player, he was more comfortable writing for winds."⁴⁴

The Trombone King (1945)

Karl L. King dedicated his 1945 march *The Trombone King* to Ohio trombonist Charlie Toops. Incorporating energetic writing for the brass, the march begins with a first strain whose tonality and short runs recall a klezmer band. With few rests, this melody indeed keeps the trombone players busy, and King continues their frenetic involvement through the second strain. A less active—but now major—trio passage begins in the brass and is quickly picked up by the entire band. As with the Barnhouse arrangements, Paynter's edition updated King's

instrumentation and expanded upon the percussion parts at the request of the publisher.

Whatever Things (1997)

Mark Camphouse's *Whatever Things* reflects on Paynter's work at Northwestern University. Camphouse titled the composition after the school's motto, which is derived from Philipians 4:8.

*Whatever things are true, whatever things are honest, whatever things are just, whatever things are pure, whatever things are lovely, whatever things are of good report; if there be any virtue, and if there be any praise, think on these things.*⁴⁵

Camphouse has stated, "These are the words that John Paynter lived by, taught by, and made music by."⁴⁶

After selecting the title, the composer used his years of playing under and studying with Paynter as inspiration for the work's original material. In further tribute to his mentor and Northwestern, Camphouse chose St. Anthony's Chorale, NU's alma mater, as the primary thematic material within the work. Appearing fully only at the conclusion of the third section, the chorale is fragmented throughout, and finds occasional accompaniment through the NU fight song, which appears in camouflaged form.

Camphouse describes the work's structure as a "slow, mournful opening, life-affirming middle section, and reverential third section." More poignantly, Camphouse considers the piece to be "one of my most sincere."⁴⁷ *Whatever Things* won the inaugural commission



of the Revelli Foundation's Paynter Project in 1997, a program that continues John P. Paynter's legacy of supporting composers of new band music.

Endnotes

1. John P. Paynter, 3 October 1992, as interviewed by Richard Piagentini in *John P. Paynter: A Biography of Northwestern University's Second Director of Bands (1928–1996)* (Ph.D. dissertation: Arizona State University, May 1999).
2. Paynter, 14 July 1995, *ibid.*
3. Paynter, 1 October 1992, *ibid.*
4. Bernard Dobroski, telephone interview by the author, 4 June 2002.
5. Paynter, as interviewed by Piagentini, 3 October 1992.
6. Frederick Miller, eulogy for John P. Paynter, reprinted in "Notes from Northfield," *The Instrumentalist* (Vol. 50, No. 8: March 1996).
7. John Tatgenhorst, telephone interview by the author, 4 June 2002.
8. Dobroski.
9. Stephen Peterson, written interview by the author, 5 June 2002.
10. Margaret Bjornson, written interview by the author, 10 June 2002.
11. Paynter, as interviewed by Piagentini, 14 July 1995.
12. Paynter, as interviewed by Piagentini, 1 October 1992.
13. Piagentini, 46.
14. Piagentini, 55.
15. Paynter, as interviewed by Piagentini, 3 October 1992.
16. Dobroski.
17. Peterson; SSG Frank McCaskill, written interview by author, 22 May 2002.
18. Paynter, as interviewed by Piagentini, 1 October 1992.
19. Dobroski.



"Know your stuff. Know who you are stuffing. Stuff 'em!"

20. The Karl L. King Page (www.s-hamilton.k12.ia.us/karlking/index.html).
21. Marietta Paynter, telephone interview by the author, 4 June 2002.
22. Marietta Paynter.
23. John P. Paynter, as interviewed by CPT Frank Byrne (Ret.), USMC, quoted in program notes, *Arnold for Band* (Reference Recordings, 1995).
24. Paynter, as interviewed by Piagentini, 3 October 1992.
25. *Ibid.*
26. Tatgenhorst.
27. The information dealing with Paynter and the Mid-West Clinic is largely derived from Victor Zajec, *The First 50 Years: Mid-West International Band and Orchestra Clinic* (Dallas, 1996).
28. Fennell, as quoted in *The First 50 Years*, p. 245.
29. The information dealing with Paynter and the Northshore Concert Band is largely derived from William Stuart Carson, *A History of the Northshore Concert Band, Wilmette, Illinois, 1956-1986: The First Thirty Years* (Ph.D. dissertation: Arizona State University, 1992).
30. John P. Paynter, memo to the Northshore Concert Band, 15 March 1963, as quoted in Carson.
31. Paynter, as interviewed by Carson, 14 May 1990.
32. "Who We Are," Northshore Concert Band (www.northshoreband.org).
33. Marietta Paynter.
34. Bjornson.
35. Mallory Thompson, written interview by the author, 8 June 2002.
36. Peterson.
37. Dobroski.
38. Paynter, as interviewed by Piagentini, 3 October 1992.
39. John P. Paynter, "Rehearsal and Performance Suggestions," *Battle of Shiloh* (C. L. Barnhouse Co.: Iowa, 1986).
40. *Ibid.*
41. Marietta Paynter.
42. Tatgenhorst.
43. Malcolm Arnold, Program Note in band publication of *Four Scottish Dances* (London: Paterson's Publications, 1978).
44. Byrne.
45. Program notes, Palatine Concert Band (www.palconband.org/prog4.html).
46. *Ibid.*
47. Mark Camphouse, telephone interview by the author, 4 June 2002.

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Mallory Thompson • Victor Zajec • Northwestern University • The Midwest Clinic
The Instrumentalist • Northshore Concert Band, Dennis Montgomery, General Manager



Paynter conducting a Field Band performance of Tam O'Shanter, June 1993

Credits

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The Legacy of
JOHN P. PAYNTER

- Harmony Heaven (2:37)..... C. L. Barnhouse, ed. John P. Paynter (*C. L. Barnhouse*)
- Vesuvius (9:19)Frank Ticheli (*Manhattan Beach*)
- Sarabande and Polka from Solitaire..... Malcolm Arnold, arr. John P. Paynter (*Carl Fischer*)
 Sarabande (2:57)
 Polka (1:56)
- Toccata, Adagio, and FugueJ. S. Bach, arr. John P. Paynter (*Ludwig*)
 Toccata (4:50)
 Adagio (4:52)
 Fugue (4:27)
- Symphonic Movement (7:10)Vaclav Nelhybel (*Franco Columbo/Warner Bros.*)
- Battle of Shiloh (2:27)..... C. L. Barnhouse, ed. John P. Paynter (*C. L. Barnhouse*)
- Shenandoah (3:15)John Tatgenhorst (*Band Music Press*)
- Four Scottish Dances Malcolm Arnold, arr. John P. Paynter (*Carl Fischer*)
 Movement I (2:15)
 Movement II (2:17)
 Movement III (3:21)
 Movement IV (1:41)
- The Trombone King (2:18) Karl L. King, ed. John P. Paynter (*C. L. Barnhouse*)
- Whatsoever Things (14:51)Mark Camphouse (*Southern Music*)

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Personnel

Piccolo

SGM Nan Raphael†*

Flute

SSG Natalie Boyd
SSG Kerry Clinton
SSG Diana Powers
SSG Dana Tan^Δ

Oboe

MSG Cynthia Bartolomeo*
MSG Kerry Willingham^Δ
SSG Jennifer Harvell

English Horn

MSG Cynthia Bartolomeo

Bassoon

SFC Michael Lee, Jr.*^Δ
SFC J. Daniel Bowlds
SSG Holly Wood

B-flat Clarinet

MSG James Heffernan*^Δ
MSG Paul Martin
MSG Cathy Ogram
SFC Shari Smith
SSG Cheryl Matthews Ani
SSG Melissa Johnson
SSG Matthew Kanowith
SSG Shannon Kiewett
SSG Reis McCullough
SSG Jeanna Nardi
SSG Seth Semons
SSG Nathan Smith

E-flat Clarinet

SFC Julia Mahan

COL Finley Hamilton.....Commander and Conductor
CPT Paul Bamonte.....Associate Conductor
Mark Camphouse..... Guest Conductor

Alto Clarinet

MSG Susan Kelley*

Bass Clarinet

MSG Jean Gould

Saxophone

SGM Loran McClung*
SFC Sheila Connor Nevius*
SFC Jeffrey Price
SSG Steve Longoria
SSG Brian Sacawa

Trumpet

MSG Robert Lambert*
MSG Daniel Nevius
SFC Virginia Turner^Δ
SSG John Altman
SSG Michael Klima
SSG Paul McLaughlin
SSG Jesse Tubb
SSG James Wood

French Horn

MSG Tom Bartolomeo†
SFC Robert Cherry^Δ
SFC Pat Lipphardt*
SFC Alan White
SSG Shawn Hagen

Trombone

SGM Charles Garrett**
SFC Mark Bowling^Δ
SFC Aaron Kadmas
SSG Barry Hearn
Bass Trombone
MSG W. David Hough*

Euphonium

MSG Donald Burleson*
SSG Alberto Torres

Tuba

SFC Scott Cameron
SFC Jay Norris
SFC Daniel Sherlock**^Δ
SSG Matthew Nelson

String Bass/Electric Bass

SFC Raymond Irving

Harp

SSG Melissa Dunne

Piano

MSG Beth Hough
SFC Sammy Marshall

Percussion

MSG Douglas Webber†*
SFC William Elliott
SFC Thomas Enokian
SFC Joan Mercer
SFC Scott Vincent
SSG Steve Owen

** *Noncommissioned
Officer-in-Charge*

† *Group Leader*

* *Section Leader*

Δ *Principal*