



# Alarums

Op. 27

MARTIN MAILMAN (1932–2000)

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## INSTRUMENTATION

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1 Conductor	1 B $\flat$ Tenor Saxophone	2 Euphonium
1 Piccolo	1 E $\flat$ Baritone Saxophone	4 Tuba (Basses)
6 1st and 2nd Flutes	2 1st B $\flat$ Trumpet	1 String Bass
1 1st Oboe	2 2nd B $\flat$ Trumpet	1 Timpani
1 2nd Oboe	2 3rd B $\flat$ Trumpet	4 Percussion 1 (Snare Drum, Suspended Cymbal, Crash Cymbals, Tom-Tom, Bass Drum)
2 Bassoon	2 4th B $\flat$ Trumpet	3 Percussion 2 (Xylophone/Glockenspiel/Marimba)
3 1st B $\flat$ Clarinet	1 1st F Horn	5 Percussion 3 (Triangle, Tambourine, Suspended Cymbal, Crash Cymbals, Tom-Tom, Bass Drum)
3 2nd B $\flat$ Clarinet	1 2nd F Horn	
3 3rd B $\flat$ Clarinet	1 3rd F Horn	
2 B $\flat$ Bass Clarinet	1 4th F Horn	
2 1st E $\flat$ Alto Saxophone	2 1st Trombone	
2 2nd E $\flat$ Alto Saxophone	2 2nd Trombone	
	2 3rd Trombone	

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## ABOUT THE COMPOSER

Dr. Martin Mailman (1932–2000) was Composer in Residence and Regents Professor of Music at the University of North Texas, Denton, Texas. A composition student of Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson, he received his B.M., M. M. and Ph.D. degrees from the Eastman School of Music, Rochester, New York. He was among the first of contemporary American composers chosen in 1959 to participate in The Young Composers Projects sponsored by the Ford Foundation and the National Music Council. Dr. Mailman received numerous awards among which include two American Bandmasters Association/Ostwald prizes for composition, the National Band Association/Band Makers Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition. His works include chamber music, band, choral and orchestral music, film scores, television music, an opera and requiem for chorus, orchestra and soloist.

As a frequently sought-after clinician and teacher, Dr. Mailman served as guest conductor-composer at more than ninety colleges and universities across the United States and Europe. In November 2000, the University of North Texas Board of Regents awarded Emeritus status to Dr. Mailman posthumously.

Some of his many works for band include *Concertino for Trumpet and Band, Op. 31*; *Liturgical Music for Band, Op. 33*; *A Simple Ceremony: In Memoriam John Barnes Chance, Op. 53*; *Night Vigil, Op. 66*; *Exaltations, Op. 67*; *The Jewel of the Crown, Op. 78*; *For precious friends hid in death's dateless night, Op. 80*; *Toward the Second Century, Op. 82*; *Concertino for Clarinet and Band, Op. 83*; *Bouquets, Op. 87*; *Concerto for Wind Orchestra (Variations), Op. 89*; *Secular Litanies, Op. 90*, and *Pledges, Op. 98*.

Additional information on Martin Mailman can be found at [www.martinmailman.com](http://www.martinmailman.com).

## PROGRAM NOTES

Mailman wrote *Alarums for Band, Op. 27* in 1962 in Greenville, North Carolina. The title was suggested by fellow composer and close friend John Barnes Chance. The word "alarum" means a "call to arms" as with Shakespeare in his *King Henry VI*, Part 2, Act V, scene 2:

*"And if thou dost not hide thee from the bear,  
Now, when the angry trumpet sounds alarum  
And dead men's cries do fill the empty air..."*

The work was dedicated to and written "For Herbert Carter and the East Carolina College Band". Having met when Mailman was composer in residence at East Carolina University, Herbert Carter, the longtime Director of Bands at East Carolina University, and Mailman remained very close friends for the rest of their lives.

The piece was originally titled *Overture for Band* and was later changed to *Alarums for Band* sometime between its completion in 1962 and publication in 1969 with John Barnes Chance probably suggesting the change in title sometime during this period. A 1962 LP recording of *Overture for Band* (e.g. *Alarums*) at the First Carolina Composers Group Music Festival is listed as the premiere performance of the work. Additionally, the East Carolina University Music library contains recordings of the composition being performed on two additional occasions, both under the title "Overture for Band". One was a professionally-engineered recording by Century Recording in Charlotte, North Carolina, and the other was a concert given by the East Carolina University Symphonic Band, both conducted by Herbert Carter. Unfortunately, the dates of these recordings have been omitted.

*Notes courtesy of Dr. Matthew Mailman, son of the composer*

Playing time: ca. 5:30

# ALARUMS

MARTIN MAILMAN  
Op. 27

Allegro energico (♩ = 126 - 132)

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoon

E♭ Alto Sax. 1 2

B♭ Tenor Sax.

E♭ Baritone Sax. 1 2

B♭ Trumpets 1 2 3 4

F Horns 1 2 3 4

Baritone

Trombones 1 2 3

Tuba

String Bass

Timpani

Snare Drum, Cymbal (suspended), Cymbals (plates), Tom-Tom and Bass Drum

Percussion

Xylophone, Glockenspiel and Marimba

Percussion

Triangle, Tambourine, Cymbal (suspended), Cymbals (plates) Tom-Tom and Bass Drum

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