With affection and gratitude to Herbert L. Carter and the East Carolina College Symphonic Band

Geometrics in Sound, Op. 29

MARTIN MAILMAN (1932–2000)

INSTRUMENTATION

1 Conductor
6 C Piccolo and Flute
1 D# Piccolo
2 Oboe
1 English Horn
2 Bassoon
1 Eflat Soprano Clarinet
3 1st Bflat Clarinet
3 2nd Bflat Clarinet
3 3rd Bflat Clarinet
3 Bb Bass Clarinet and Bb Contrabass Clarinet
3 E Alto Saxophone
1 Bb Tenor Saxophone
1 Eflat Baritone Saxophone
4 1st and 2nd Bb Trumpet (or Cornet)
4 3rd and 4th Bb Trumpet (or Cornet)
1 1st and 2nd F Horn
2 3rd and 4th F Horn
4 1st and 2nd Trombone
3 3rd Trombone
2 Baritone
1 Baritone Treble Clef
4 Basses (Tuba)
1 String Bass
1 Optional Piano
1 Timpani
2 Percussion 1
(Snare Drum, Bass Drum)
5 Percussion 2
(Gong, Cymbals, Glockenspiel, Xylophone, Triangle)

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 Mans 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.


Additional information on Martin Mailman can be found at www.martinmailman.com.

ABOUT THE PIECE

Geometrics in Sound, Opus 29 is the second in Mailman’s series of concert band compositions exploring and developing musical motifs by use of frequent shifts in metric patterns and extensively varying the major themes. This is a characteristic composition approach Mailman developed in many of his concert band compositions; particularly the five works in his Geometrics series.

Composed without a key signature, subtitled, Geometrics No. 2, the work is dedicated to Herbert L. Carter and the East Carolina College Symphonic Band for which he served as long-time and universally respected conductor and teacher.

Composed in 1962, Geometrics in Sound, Op 29 was created in the most prolific period of Mailman’s compositional contributions. He remained active as an acclaimed creative and respected composer from the early 50’s to 1999, the year prior to his death; however, published works created during the 60’s represent more than a third of his published works that spanned nearly half a century, and the clear majority of his works are for concert band alone.
Playing time: 5 minutes

With affection and gratitude to Herbert L. Carter and the East Carolina College Symphonic Band

SCORE

GEOMETRICS IN SOUND

MARTIN MAILMAN
Opus 29

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* Grace notes always on beat.
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