EIGHTH NOTE PUBLICATIONS

Landfall

Ryan Meeboer

Landfall is a term that is often used to describe the situation where a severe storm that develops over water, first reaches land. This piece reflects the events of disasters such as these in several ways.

The piece opens with a loud, boisterous section depicting the approaching storm. The piece drops off at measure 19, by introducing the melodic ostinato in the horn. This lick provides the foundation and drive behind the piece as it continuously returns throughout. The bass line comes in at measure 23 to support the drive of the ostinato. After hearing the main melody from measures 27-34, a counter melody is brought in at measure 35. Both melodies are important, so they should be evenly balanced.

A contrasting section begins at measure 44 and dynamics drop suddenly from forte to piano, so be sure the band does this effectively. Material from the introduction and first section is reiterated here to help reflect the ominous presence of the looming storm.

The storm reaches land at measure 60, after hearing strong chords performed by the entire ensemble. All the elements of the main body of the piece are performed here, so be sure the main melody in the horn is clearly heard and not buried by the other parts being overplayed.

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Again the piece drops into the contrasting section at measure 69, as the storm leaves a path of destruction. As noted in the score, it is important that the ensemble maintains a steady tempo through here. The horn is vital in helping to keep the tempo consistent, as it plays arpeggiated chords in quarter notes. A counter melody is brought in at measure 85 in the trombone. This new material should shine to help advance the piece toward the final section.

All the original material is brought back at measure 101, to bring the piece to a close. The ensemble should remain strong through to the finish of the piece, again, remembering that the melody should always be heard over all the accompaniment parts.

Ryan Meeboer is a music educator, who obtained his degree through the Ontario Institute for Studies in Education at the University of Toronto. As a composer, he has written and arranged many pieces for concert band, jazz band, and small ensembles. His young band piece, *Last Voyage of the Queen Anne's Revenge*, has been well received by performers, educators, and audiences, and his pieces are starting to be found on festival and contest lists. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, acoustic duets, and the Hamilton based swing group, "The Main Swing Connection".

Ryan began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, he gained experience in several families of instruments. Focusing on music education and theory (including composition and orchestration), he attended McMaster University to achieve his honours degree in music. Ryan is currently a teacher for the Halton District School Board in Ontario, where he continues to compose and arrange.

Please contact the composer if you require any further information about this piece or his availability for commissioning new works and appearances.

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CATALOG NUMBER: BQ13403 DURATION: 3:10 Brass Quintet

LANDFALL

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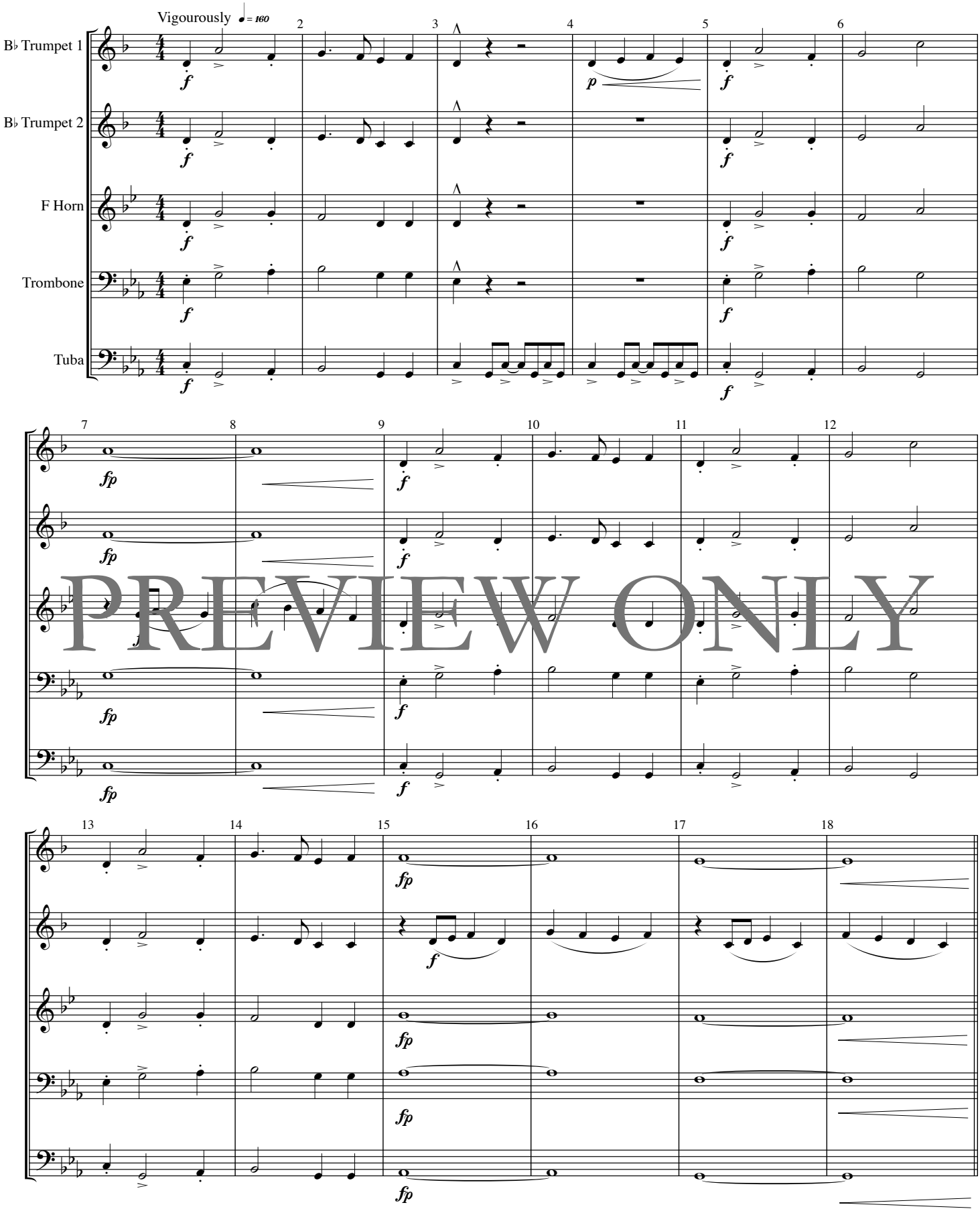

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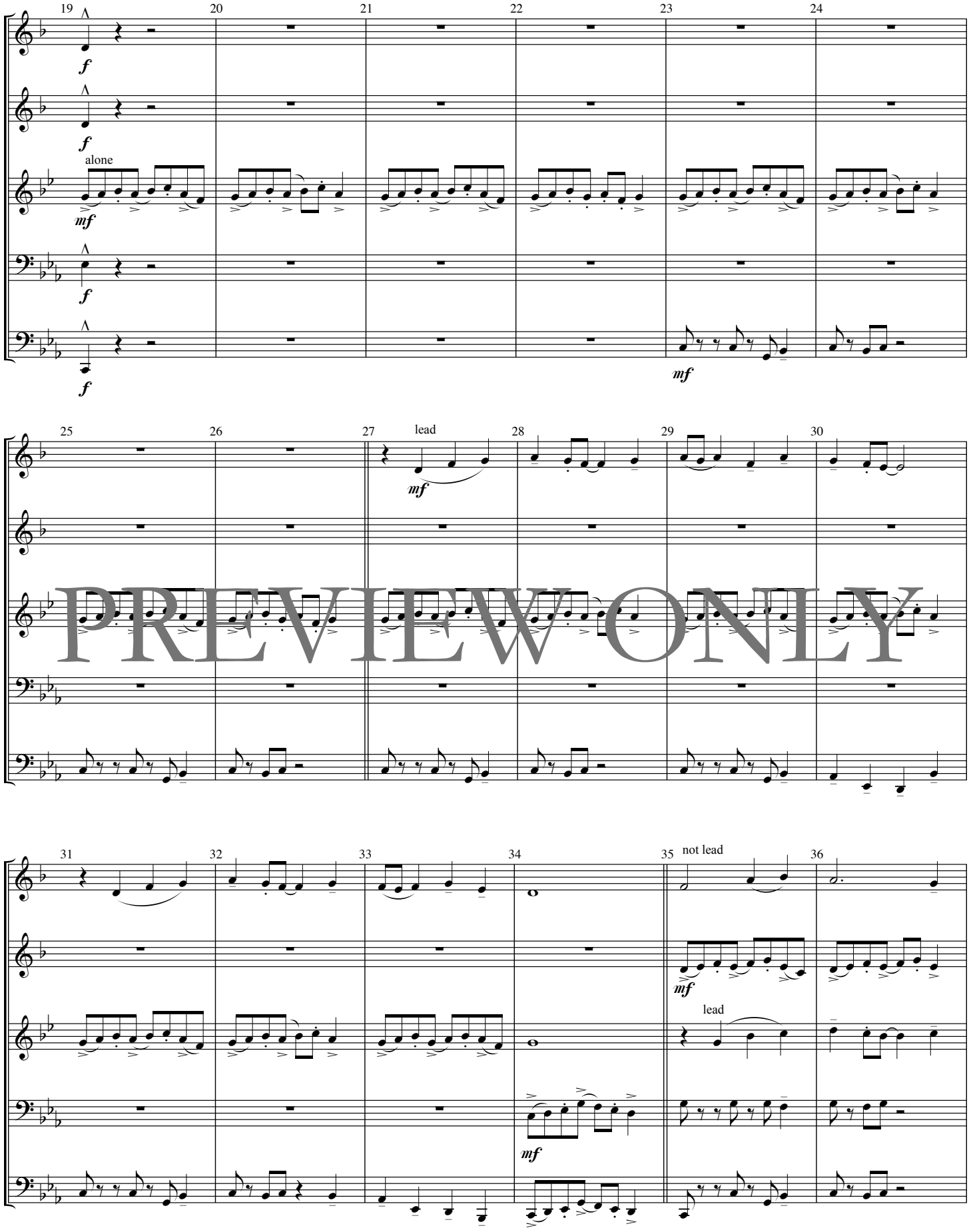

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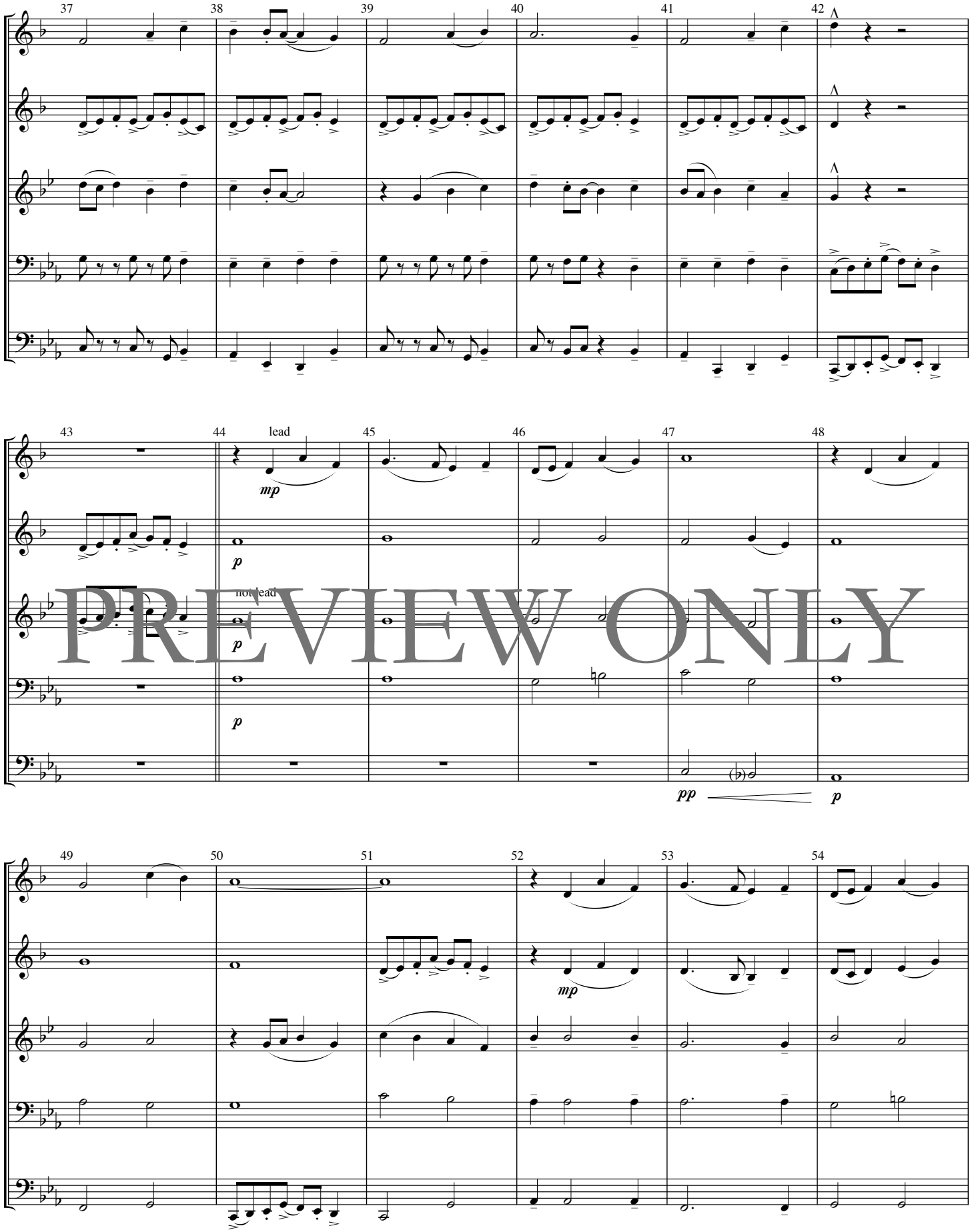

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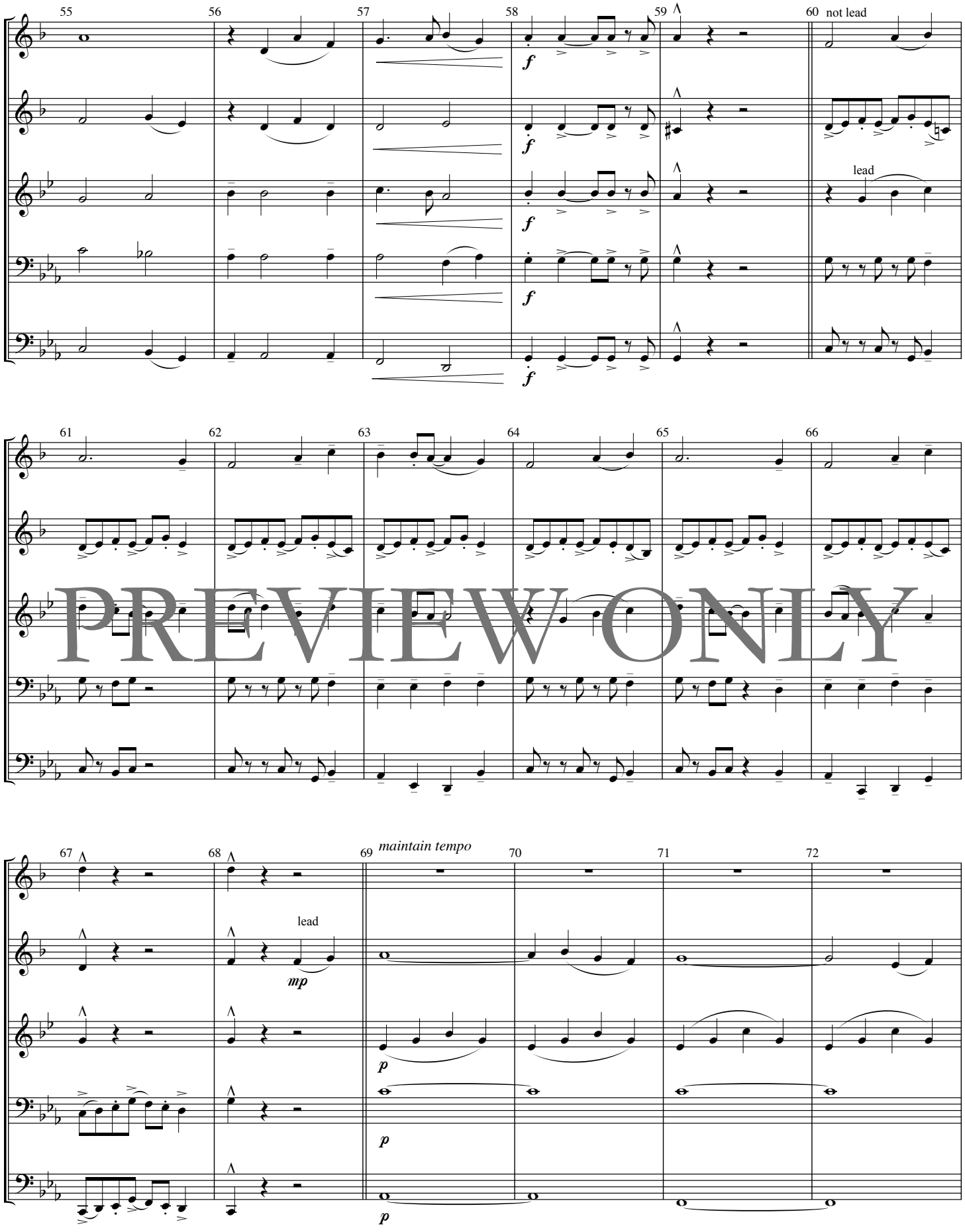

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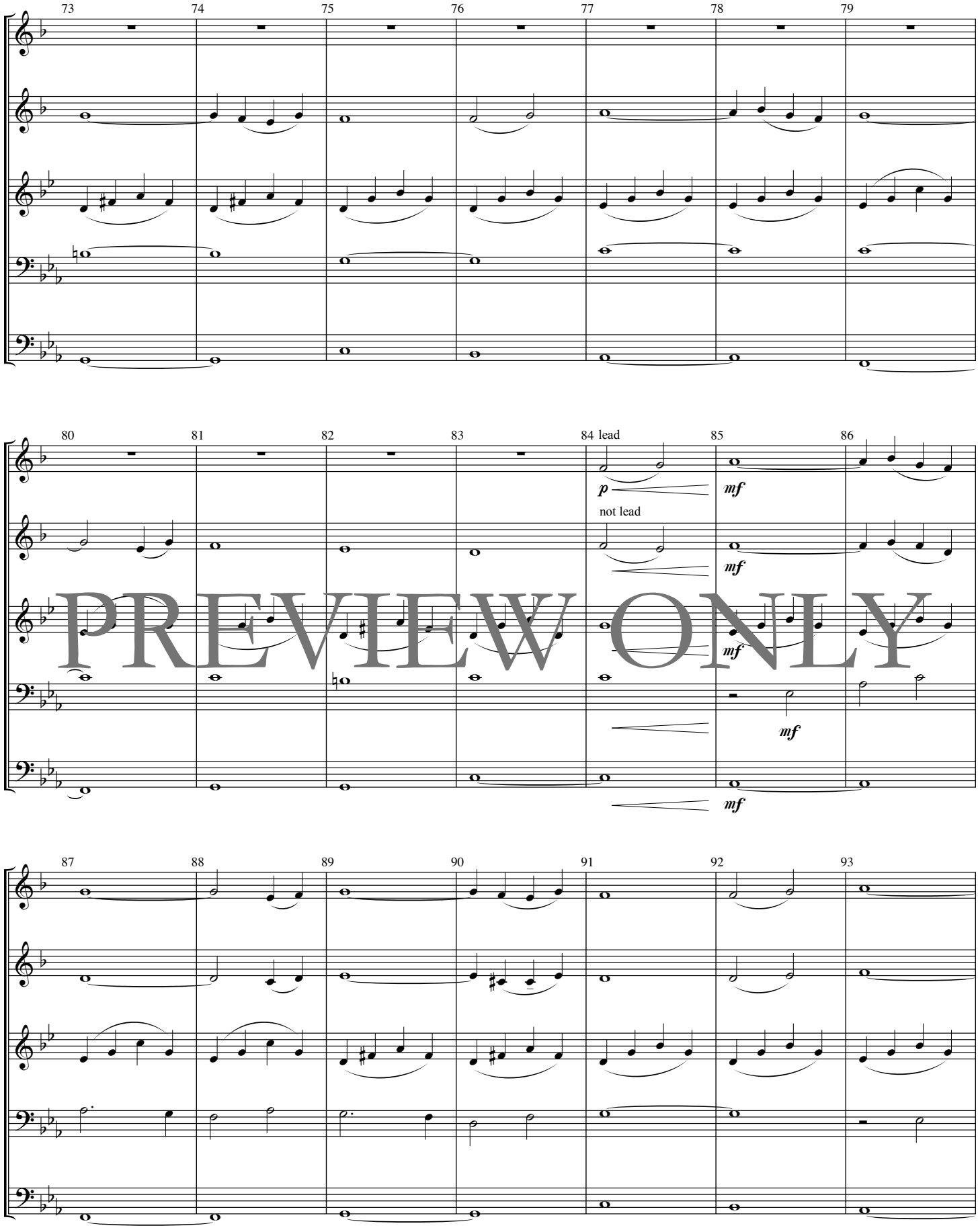

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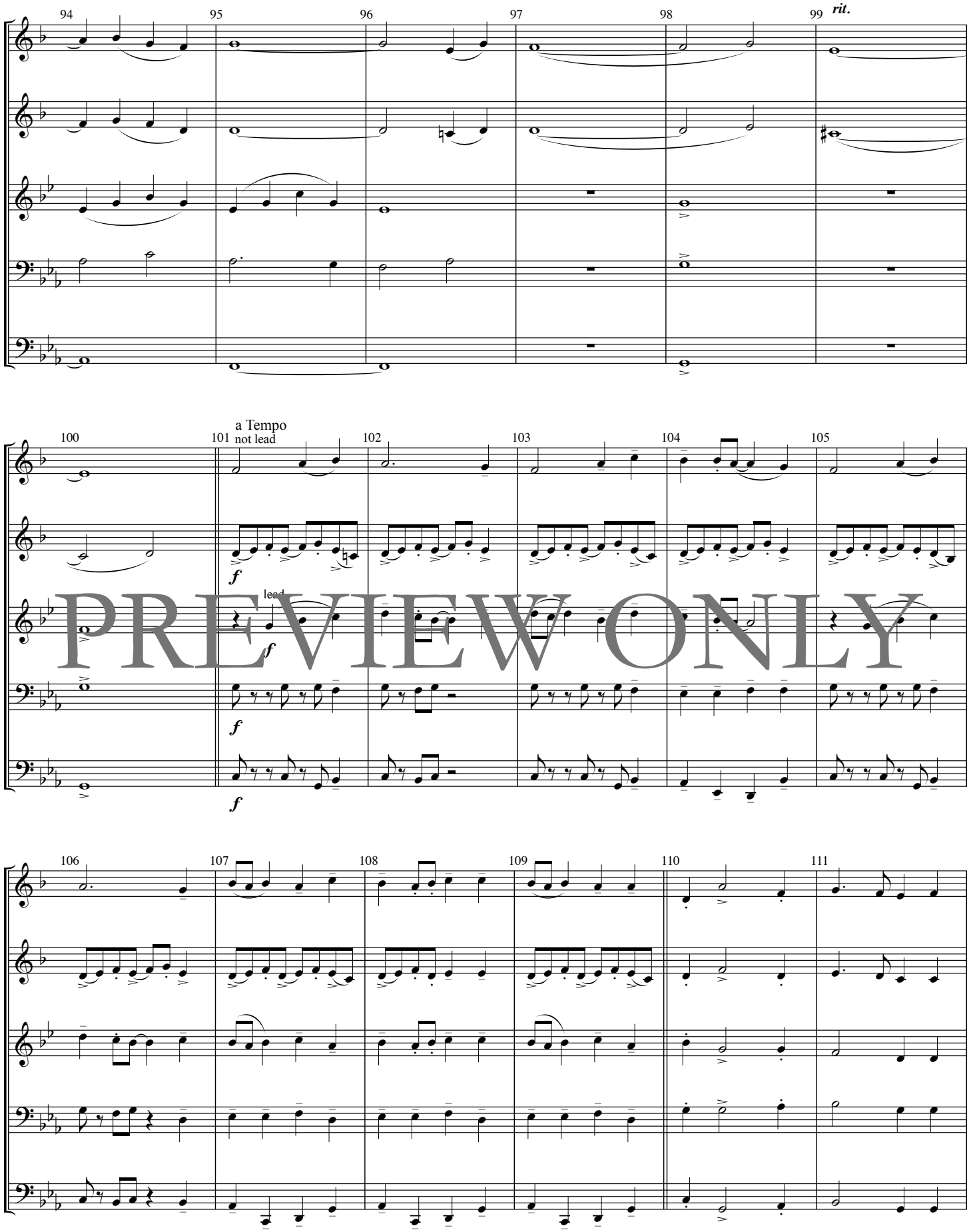

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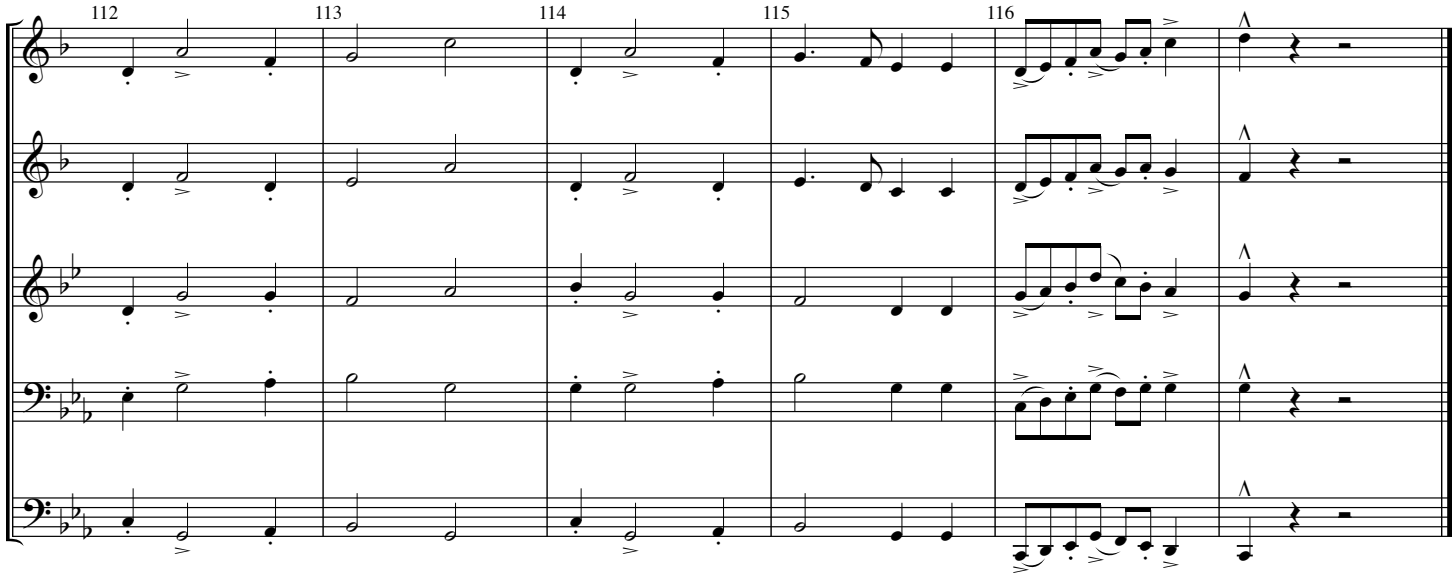

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