Cataclysms was composed in 2019 by the Hungarian composer Roland Szentpali (*1977) for the Swiss Brass Band Competition in Montreux as an own choice piece.
The title ***Cataclysms*** is the term for large scale, all-destructive natural disasters. In his programmatic work, the composer describes three natural disasters, which are described with precise subtitles:

1st Movement: Tsunami
In the introductory section ***Calm Coast*** the coast is calm and the birds are chirping but yet, you feel a certain discomfort in the music. Soon the music wends its way to the ***Open Sea***". The music soars and is characterized by delicate lightness. Although ***Winds and Waves*** describes smaller water movements, nothing yet points to the impending catastrophe. Suddenly there is an earthquake in great depths ***Earthquake in the Deep***, played by the bass drum, whereupon the water briefly retreats ***Decrease of Water*** to build up into a huge tidal wave ***Tidal Waves***. More and more this all-destructive colossus intensifies, and slowly but relentlessly the huge tsunami rolls over everything in its path, until it gradually recedes. Towards the end of the first movement we return to the quiet coast, only now everything is destroyed and nothing is as it once was.

2nd Movement: Tornado
Hot Weather immediately conveys a feeling of humid, tropical weather, the basis for the emergence of storms. ***Three Storms*** form an incredibly complex structure with Accelerando, it begins to rain, and gradually everything unites to the meteorological phenomenon ***Supercell***. The resulting tornado now hits the earth with all its force ***The Tornado hits the Ground*** and the following extremely virtuosic passage rages over the land with destructive force. Subsequently ***The Tornado disappears***, leaving behind nothing but destruction as in the first movement.

3rd Movement: Volcanic Eruption
The third movement begins with a tribute to our earth. Our ***Soil, Trees, Flowers, Animals***, all wonders of Nature, receive meditative praise in a solo Trio with sung accompaniment. Following, the hectic hustle and bustle of insects is also described musically, or the lively flow of small streams. But all this happens on the face of a huge volcano, and suddenly ***Tectonic Activities*** shake the Earth. ***Magma quickly finds its way through the crust***, and the surface of the earth starts to bubble. The destruction progresses slowly but mercilessly, fire and debris bulldozing everything in its path and leaving nothing behind but a black wasteland of destruction. Identical to the previous movements, this movement also ends in total despair, portraying mans' impotence against the force of nature.

Are we to blame for such Catastrophes? Should we be more careful with our Environment? The question of climate change is on everyone's' lips, and therefore this piece is never more topical than now. The picture painted is not rosy, but perhaps we have to accept that such catastrophes could shape our lives more in the future.

Performance Notes:
General:

Cataclysms a été composée en 2019 par le compositeur hongrois Roland Szentpali (*1977) comme pièce de libre choix pour le Concours Suisse de Brass Band à Montreux.
Le titre ***Cataclysms***, qualifie de manière générique toutes sortes de catastrophes naturelles majeures destructrices. Dans son œuvre programmatique, le compositeur en décrit trois, en l'occurrence désignées par des sous-titres:

1er mouvement: Tsunami
Dans la partie d'introduction, ***Calm Coast***, la côte est encore calme, les oiseaux chantent, et pourtant il se dégage une forme de malaise dans l'ambiance. Rapidement, la musique, empreinte de légèreté en filigrane, emmène l'auditeur en haute mer ***Open Sea***. La partie ***Winds and Waves*** révèle certes quelques vagues mineures, mais rien ne présage encore de la catastrophe qui menace pourtant. Soudainement, un tremblement de terre se produit dans les profondeurs ***Earthquake in the Deep***, exprimé par la grosse caisse, après quoi l'eau se retire brièvement ***Decrease of Water*** pour créer un énorme raz de marée ***Tidal Waves***. C[illegible] gros[illegible] peu[illegible], lentem[illegible] [illegible]ment, [illegible] em[illegible]rte tout [illegible] pas[illegible], [illegible] à [illegible] tour. La [illegible] mouvement nous fait retrouver une plage calme, mais tout est détruit et rien n'est plus comme avant.
2e mouvement: Tornado
Hot We[illegible] crée i[illegible]ediate[illegible] sentir[illegible] d'un [illegible] [illegible]ide et t[illegible]cal, favo[illegible]le à l'[illegible]on de[illegible]tes. [illegible]st alor[illegible], da[illegible] struct[illegible] incro[illegible] bas[illegible] sur u[illegible] accelerando, trois grandes tempêtes se forment ***Three Storms***; il se met à pleuvoir, et progressivement, tout s'unit pour créer ce phénomène météorologique qu'est la supercellule orageuse ***[illegible]perce[illegible]*** [illegible] [illegible]ade [illegible]ésulte [illegible] alor[illegible] so[illegible]vec t[illegible] [illegible] violen[illegible] ***Th[illegible]orna[illegible] the G[illegible]nd*** et [illegible]pas[illegible]ge e[illegible] [illegible]ent [illegible] symb[illegible]lis[illegible] for[illegible]estructri[illegible] [illegible]rvole[illegible] terres. Mais la tornade finit par disparaître ***The Tornado disappears***, ne laissant – comme dans le premier mouvement – que désolation.
3e mouvement: Volcanic Eruption
Le troisième mouvement débute par un hommage à notre Terre. ***Soil, Trees, Flowers, Animals***: notre sol, les arbres, les fleurs et la faune, toutes les merveilles de la nature reçoivent un éloge méditatif exprimé par un trio de solistes sur un accompagnement vocal. La musique décrit ensuite l'actif ballet des insectes et le flux tourbillonnant des petits ruisseaux. Ces scènes bucoliques se déroulent toutefois sur le flanc d'un immense volcan, et soudain, les activités tectoniques ***Tectonic Activities*** ébranlent la terre. Rapidement, le magma se fraie un chemin à travers la croûte terrestre ***Magma finds its Way through the crust*** et la surface commence à bouillonner. La destruction progresse lentement mais impitoyablement, le rouleau de feu et d'éboulis ensevelit tout, ne laissant derrière lui qu'un désert noir de désolation. Ce mouvement se termine lui aussi sur le désespoir total qu'inspire l'impuissance de l'homme face à la puissance de la nature.
Mais peut-être l'homme porte-t-il sa part de responsabilité lors de telles catastrophes? Devrions-nous davantage nous soucier de notre nature? La question du changement climatique n'a jamais été aussi actuelle qu'aujourd'hui, tout comme cette œuvre. Elle ne reflète certainement pas une flatteuse image de notre monde, mais peut-être devons-nous accepter que de tels cataclysmes pourraient à l'avenir marquer davantage nos vies que nous ne le souhaitons tous.
Notes de performance:
Générale:

Cataclysms wurde 2019 vom ungarischen Komponisten Roland Szentpali (*1977) als Selbstwahlstück für den Schweizerischen Brass Band Wettbewerb in Montreux komponiert.
Der Titel ***Cataclysms*** oder Kataklysmus zu Deutsch ist der Überbegriff für grosse, alles zerstörende Naturkatastrophen. Der Komponist beschreibt in seinem programmatischen Werk drei konkrete Naturkatastrophen, welche mit genauen Untertiteln beschrieben werden:
1. Satz: Tsunami
Im einleitenden Abschnitt ***Calm Coast*** ist die Küste noch ruhig und die Vögel zwitschern, und trotzdem spürt man in der Musik ein gewisses Unbehagen, wie eine dunkle Vorahnung. Schon bald macht die Musik einen Ausflug auf das offene Meer ***Open Sea***, die Musik fliegt und ist von filigraner Leichtigkeit geprägt. Zwar werden bei ***Winds und Waves*** kleinere Wasserbewegungen beschrieben, aber noch deutet nichts auf die drohende Katastrophe. Plötzlich aber gibt es in der Tiefe ein Erdbeben ***Earthquake in the Deep***, gespielt von der grossen Trommel, worauf sich das Wasser kurz zurückzieht ***Decrease of Water*** um sich zu einer gewaltigen Flutwelle ***Tidal Waves*** aufzubauen. Immer mehr baut sich dieser alles zerstörende Koloss auf, und langsam aber unerbittlich überrollt der gewaltige Tsunami alles, was ihm in den Weg kommt, bis er nach und nach wieder abflacht. Gegen Schluss des ersten Satzes kehren wir zurück an die ruhige Küste, nur ist nun alles zerstört und nichts ist wie es einmal war.
2. Satz: Tornado
Hot Weather vermittelt sofort ein Gefühl von schwülem, tropischem Wetter, die Grundlage für die Entstehung von Stürmen. Und so bilden sich einem unglaublich komplexen Aufbau mit Accelerando drei grosse Stürme ***Three Storms***, es beginnt zu regnen, und nach und nach vereint sich alles zum meteorologischen Phänomen Superzelle ***Supercell***. Der daraus resultierende Tornado trifft mit nun mir aller Gewalt auf die Erde ***The Tornado hits the Ground*** und die folgende extrem virtuose Passage fliegt mit zerstörerischer Gewalt über die Erde. Schon bald verschwindet der Tornado ***The Tornado disappears***, zurück bleibt gleich wie im ersten Satz nichts als Zerstörung.
3. Satz: Volcanic Eruption
Der dritte Satz beginnt mit einer Hommage an unsere Erde. ***Soil, Trees, Flowers, Animals*** Unser Boden, Bäume, Blumen und Tiere, alles Wunder der Natur, bekommen in einem solistischen Trio mit gesungener Begleitung ein meditatives Loblieb. In der Folge wird auch das geschäftige Treiben von Insekten musikalisch beschrieben, oder das quirlige Fliessen von kleinen Bächlein. Dies alles passiert aber an der Flanke eines gewaltigen Vulkans, und plötzlich rütteln ***Tectonic Activities*** an der Erde. Sehr schnell sucht sich Magma den Weg an die Erdoberfläche ***Magma finds its Way through the crust***, und diese setzt sich nun blubbernd in Bewegung. Die Zerstörung schreitet langsam aber gnadenlos voran, die Walze aus Feuer und Geröll begräbt alles unter sich und hinterlässt nichts als eine schwarze Wüste der Zerstörung, und auch dieser Satz endet in der totalen Verzweiflung über die Machtlosigkeit des Menschen gegenüber der Naturgewalt.
Aber ist der Mensch vielleicht Mitschuld an solchen Katastrophen? Sollten wir besser aufpassen mit unserer Natur? Kaum je war die Frage des Klimawandels aktueller als jetzt, und somit ist auch dieses Stück nie aktueller als jetzt. Ja - es zeichnet kein schönes Bild der Welt, aber vielleicht müssen wir uns damit abfinden, dass solche Katastrophen unser Leben in der Zukunft mehr prägen könnten als uns allen lieb ist.

Hinweise zur Aufführung:
Generell:

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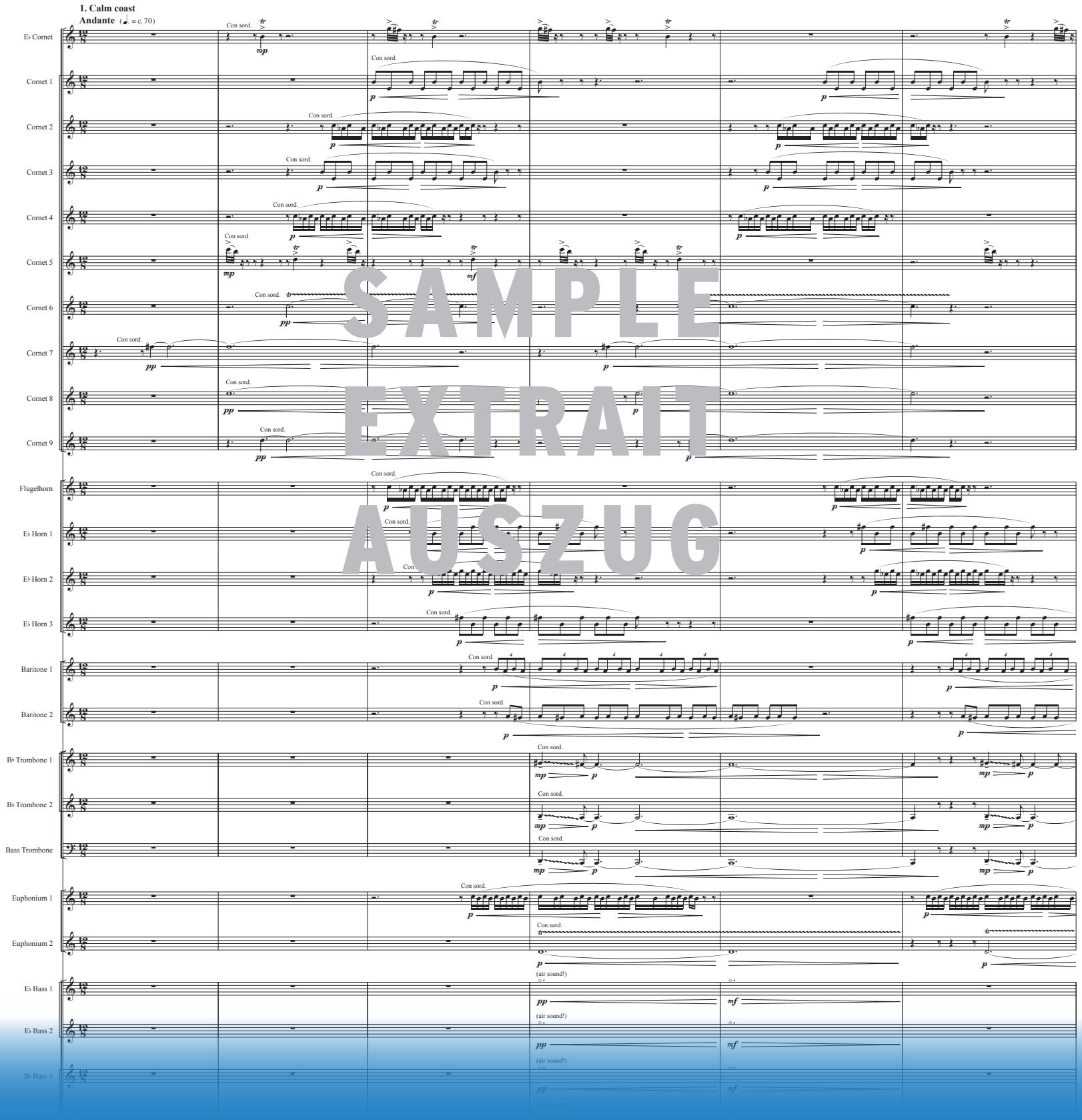
Cataclysms

Roland Szentpali (*1977)

1. Tsunami



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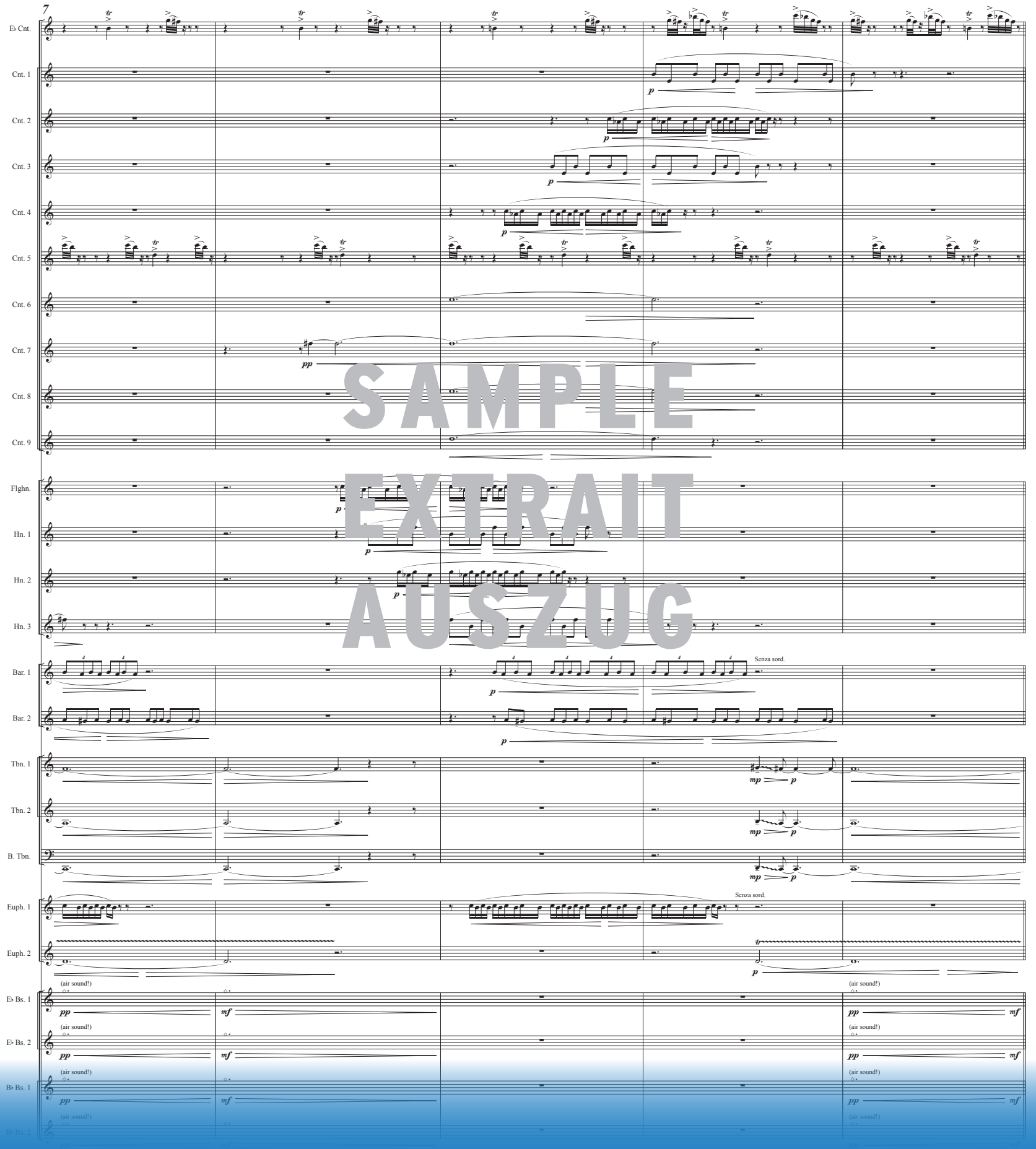

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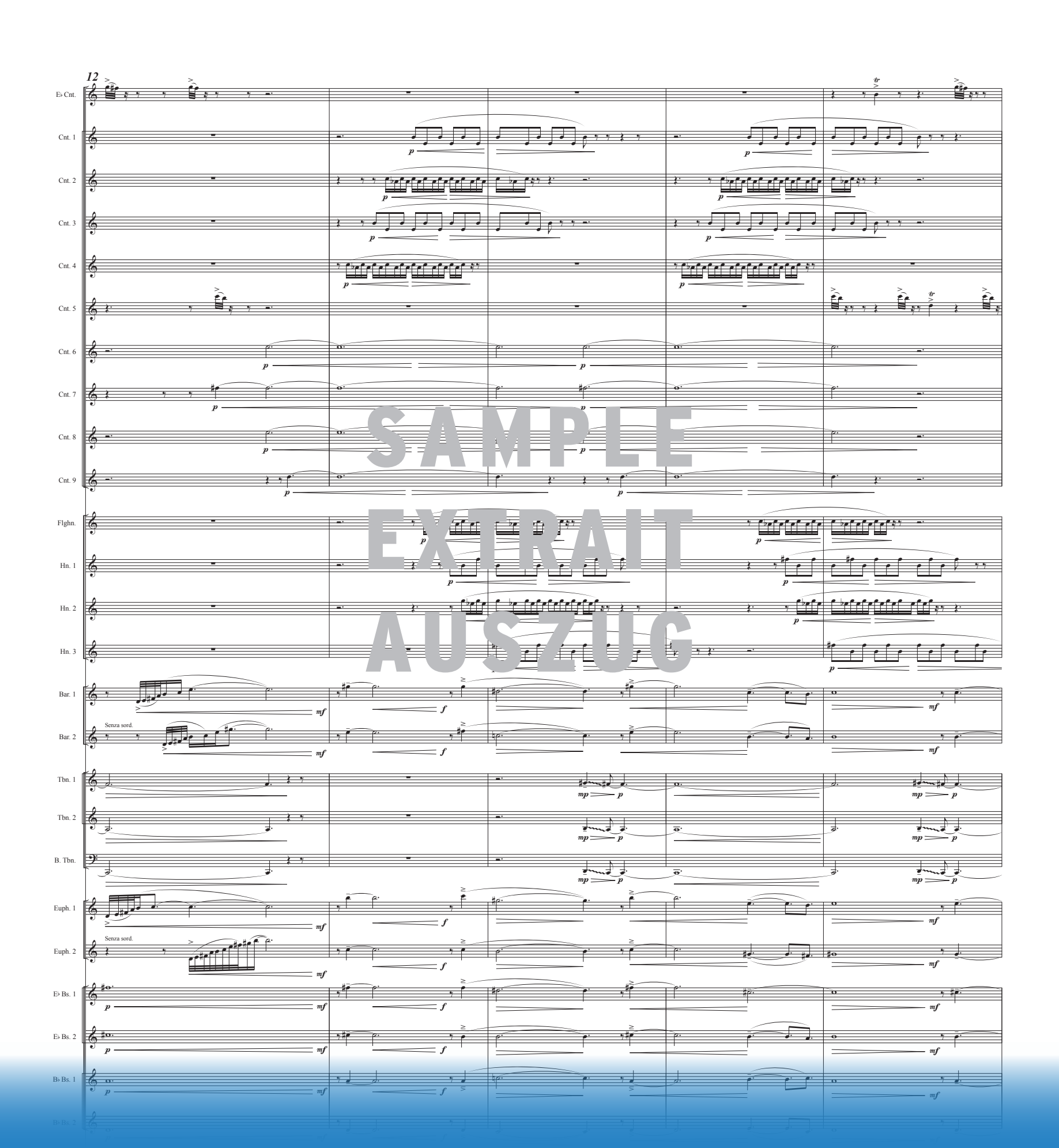

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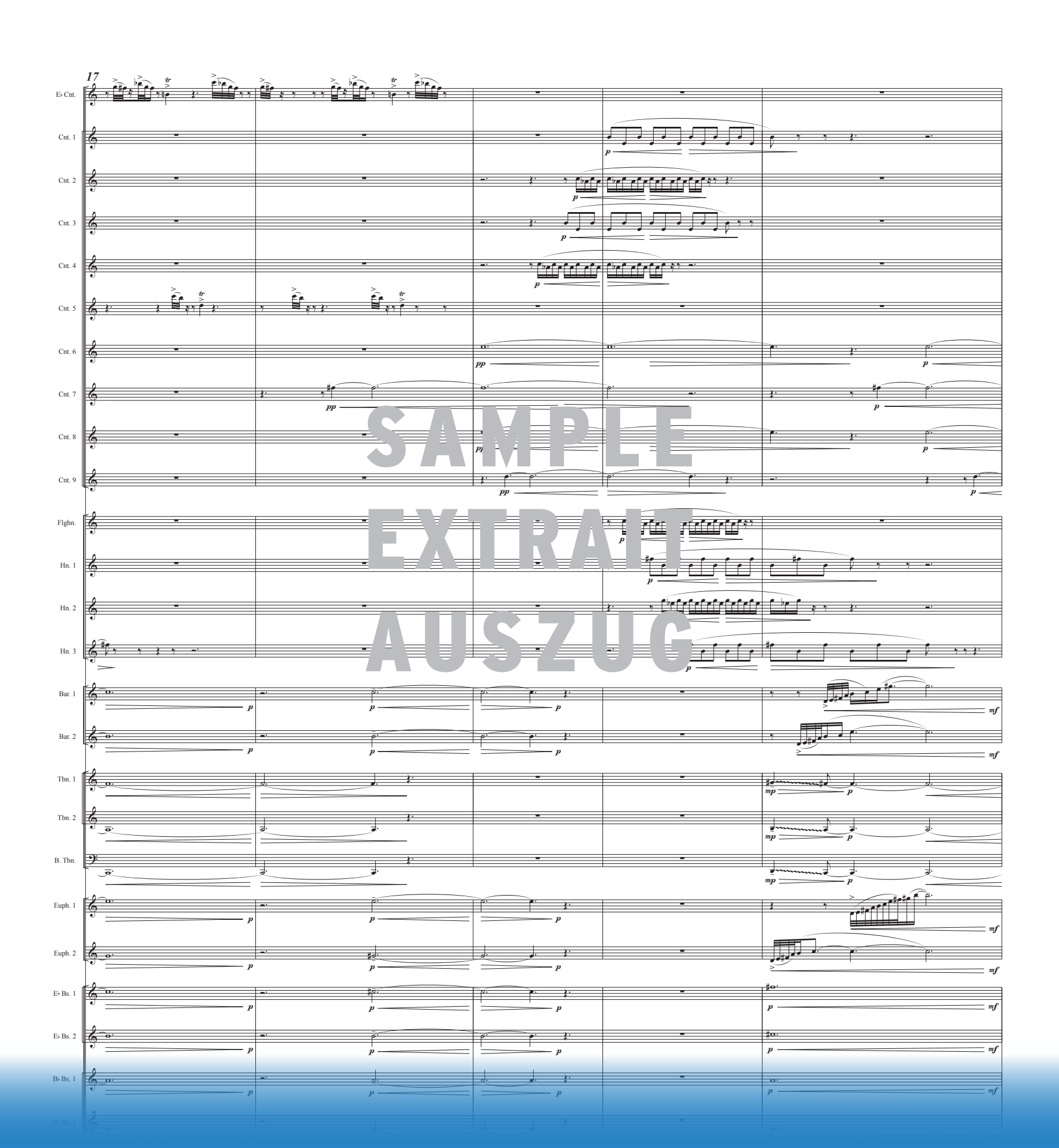

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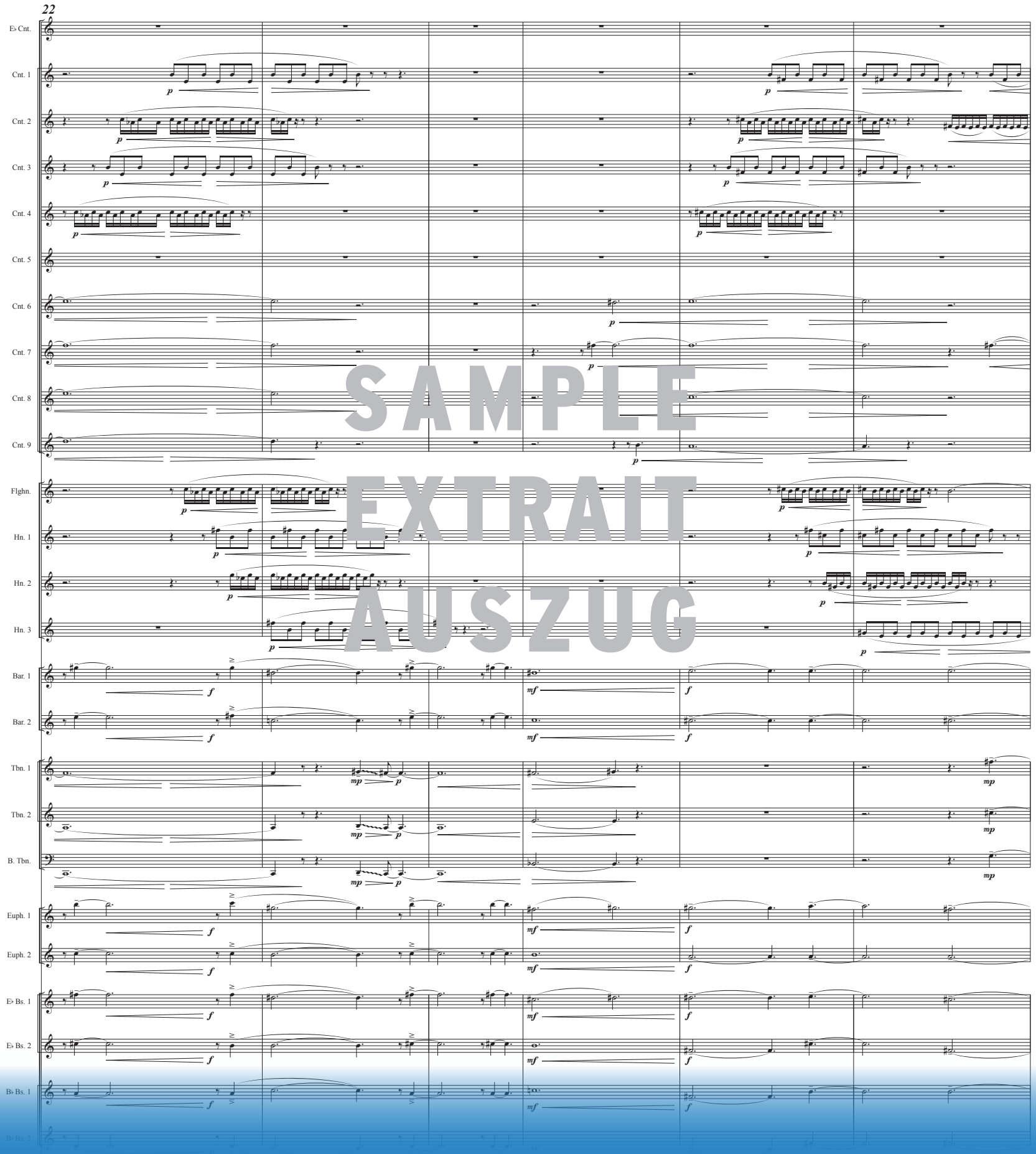

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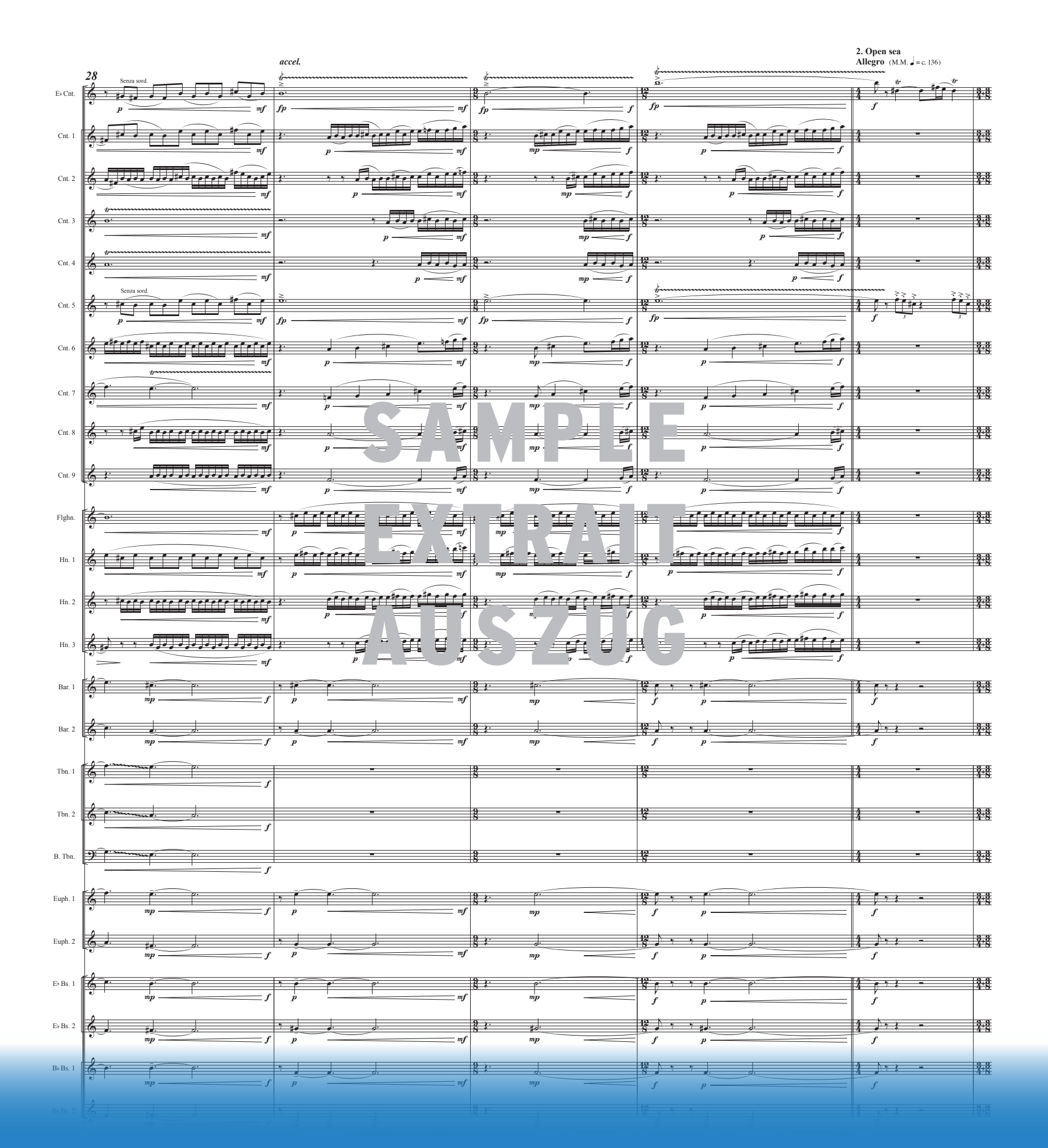

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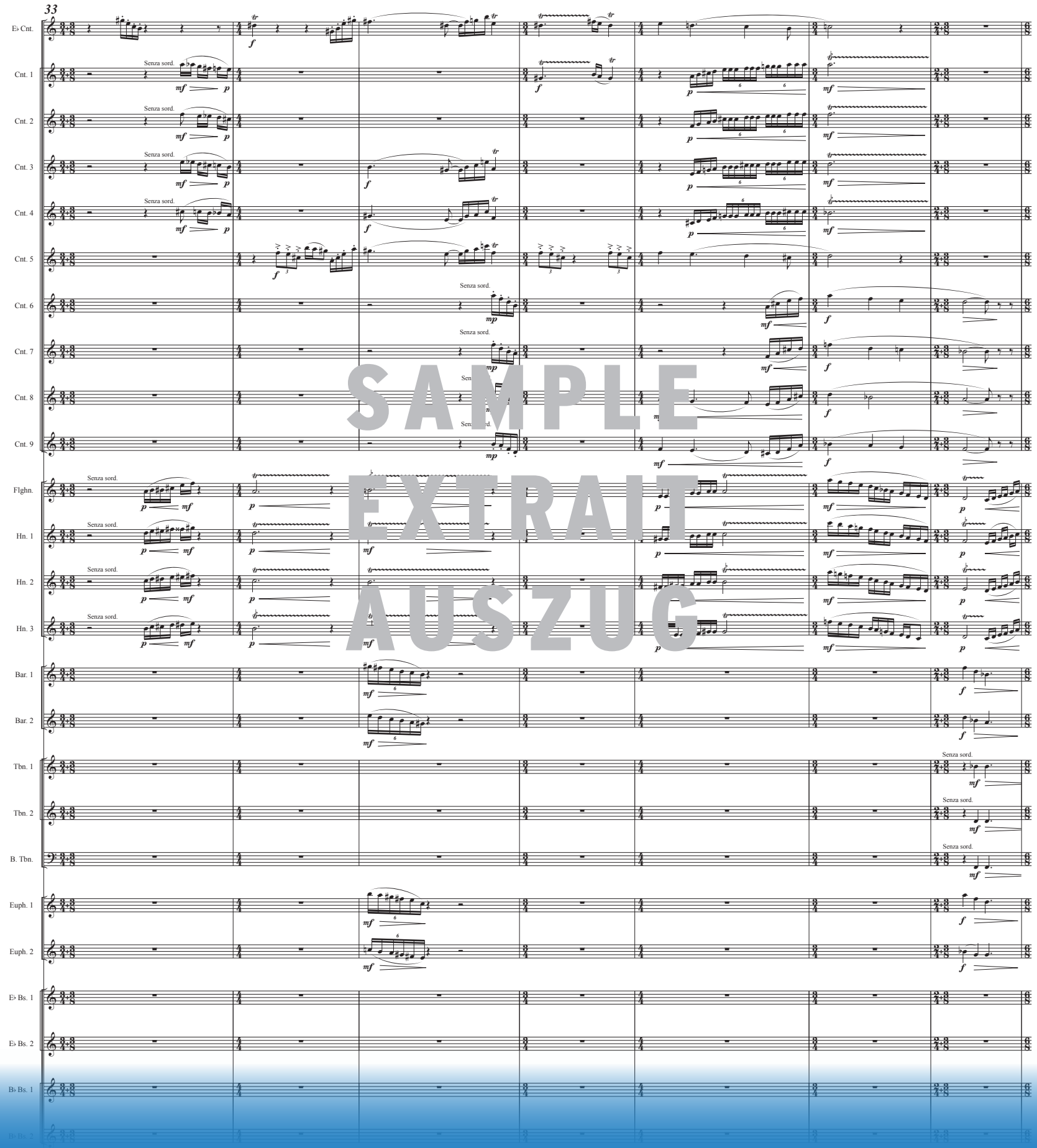

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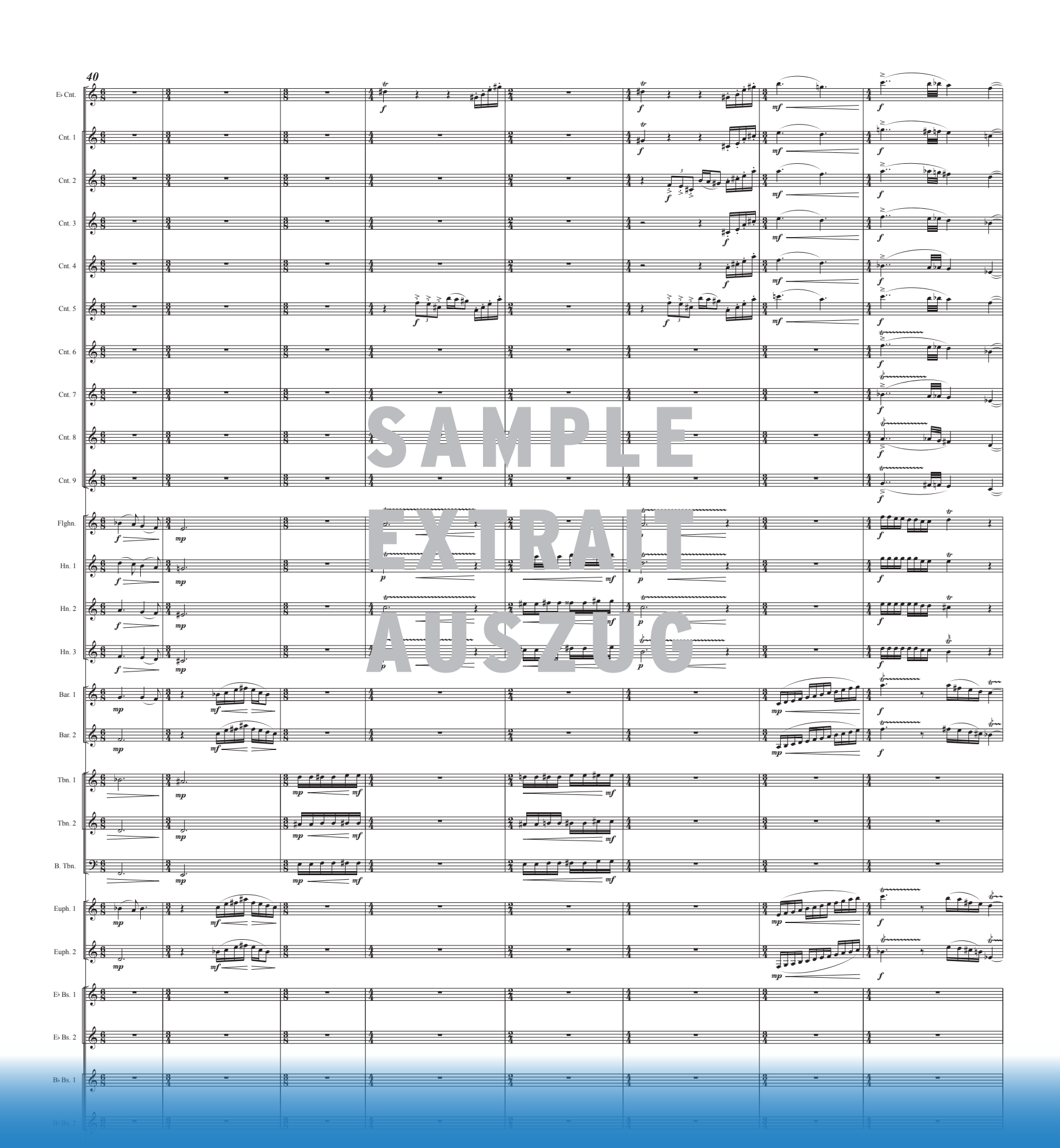

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3. Winds and waves

Con sord.

E♭ Cnt.
Cnt. 1
Cnt. 2
Cnt. 3
Cnt. 4
Cnt. 5
Cnt. 6
Cnt. 7
Cnt. 8
Cnt. 9
Flghn.
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
E♭ Bs. 1
E♭ Bs. 2
B♭ Bs. 1
B♭ Bs. 2

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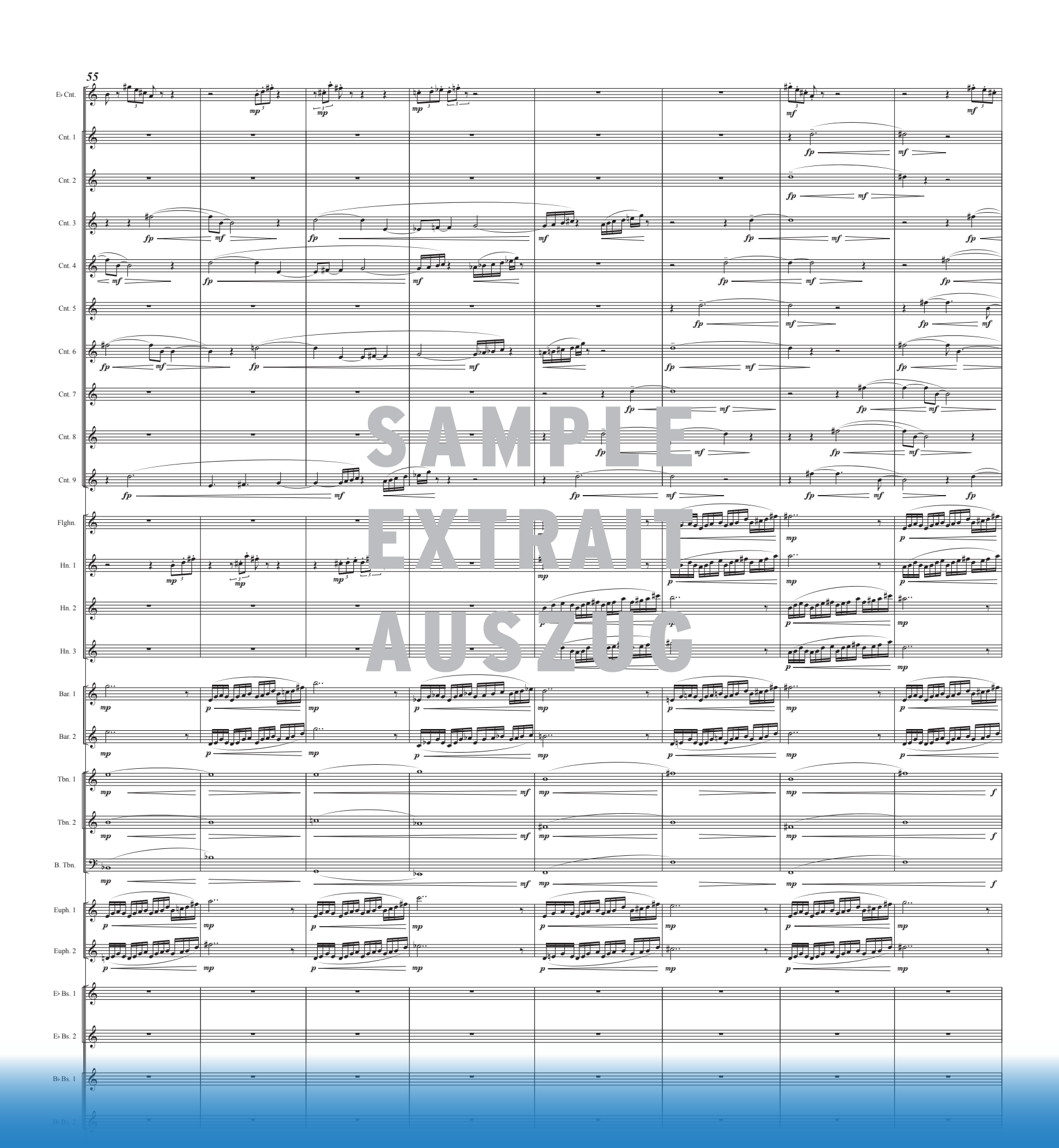

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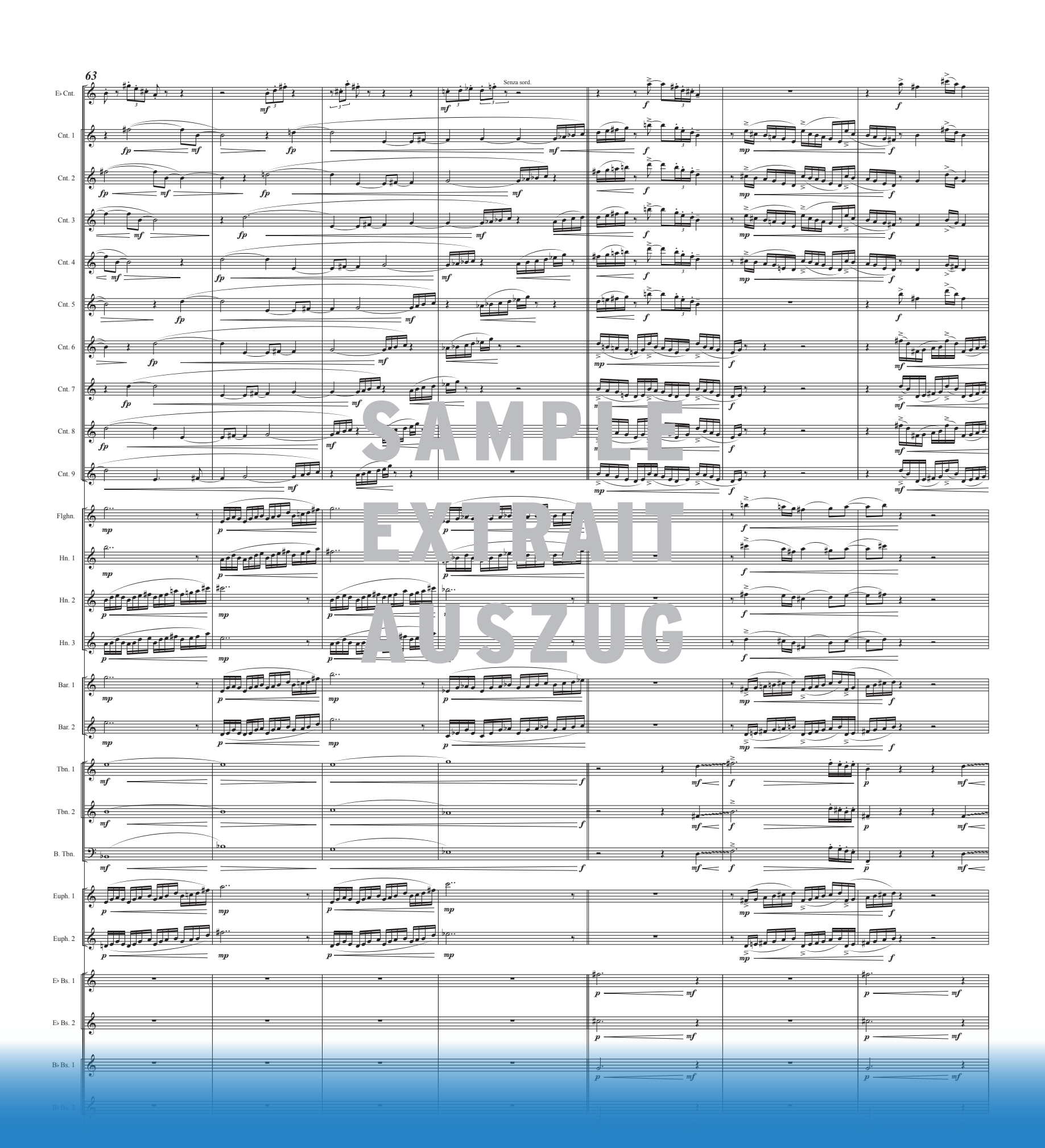

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2. Tornado

1. Hot weather

Moderato (♩ = c. 77)

E♭ Cornet
Cornet 1
Cornet 2
Cornet 3
Cornet 4
Cornet 5 — Con sord. *p*
Cornet 6 — Con sord. *p*
Cornet 7 — Con sord. *p*
Cornet 8 — Con sord. *p*
Cornet 9 — Con sord. *p*
Flugelhorn
E♭ Horn 1
E♭ Horn 2
E♭ Horn 3
Baritone 1 — Con sord. *p*
Baritone 2 — Con sord. *p*
B♭ Trombone 1 — Con sord. *p*
B♭ Trombone 2 — Con sord. *p*
Bass Trombone — Con sord. *p*
Euphonium 1 — Con sord. *p*
Euphonium 2 — Con sord. *p*
E♭ Bass 1
E♭ Bass 2
B♭ Bass 1
B♭ Bass 2

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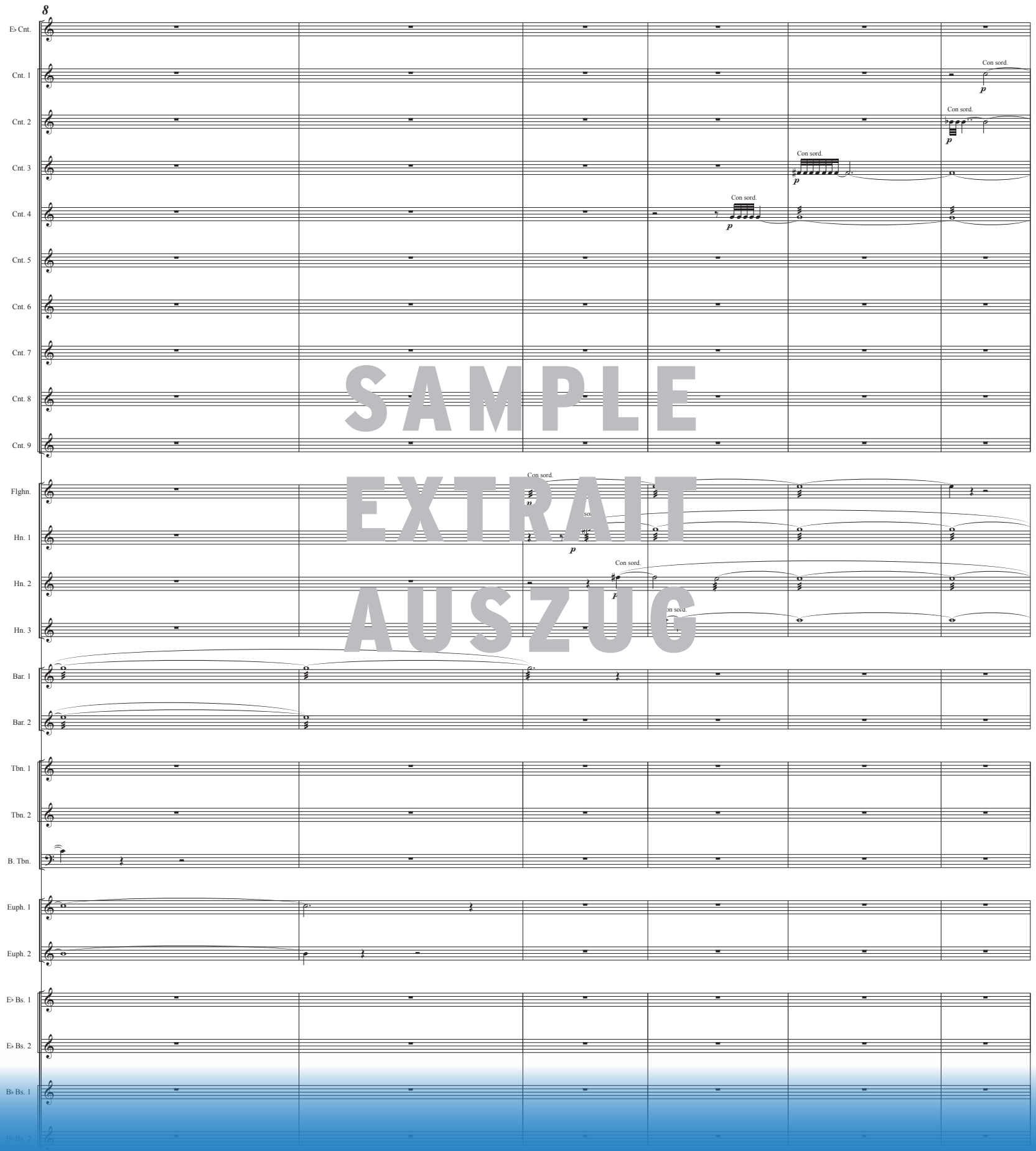

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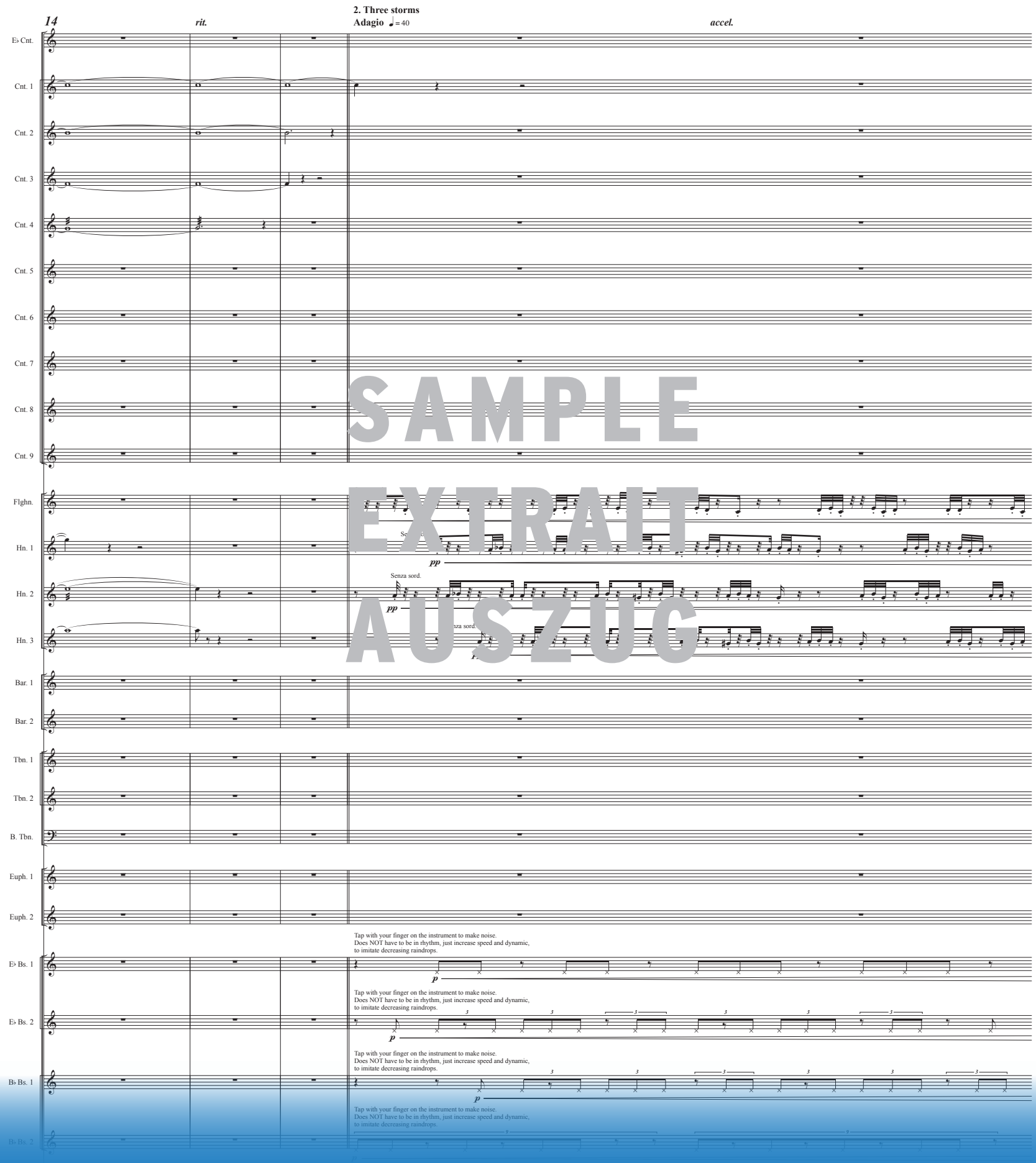

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E♭ Cnt.
Cnt. 1
Cnt. 2
Cnt. 3
Cnt. 4
Cnt. 5
Cnt. 6
Cnt. 7
Cnt. 8
Cnt. 9
Flghn.
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
E♭ Bs. 1
E♭ Bs. 2
B♭ Bs. 1
B♭ Bs. 2

Tap with your finger on the instrument to make noise.
Does NOT have to be in rhythm, just increase speed and dynamic,
to imitate decreasing raindrops.

p

Senza sord.

pp

SAMPLE
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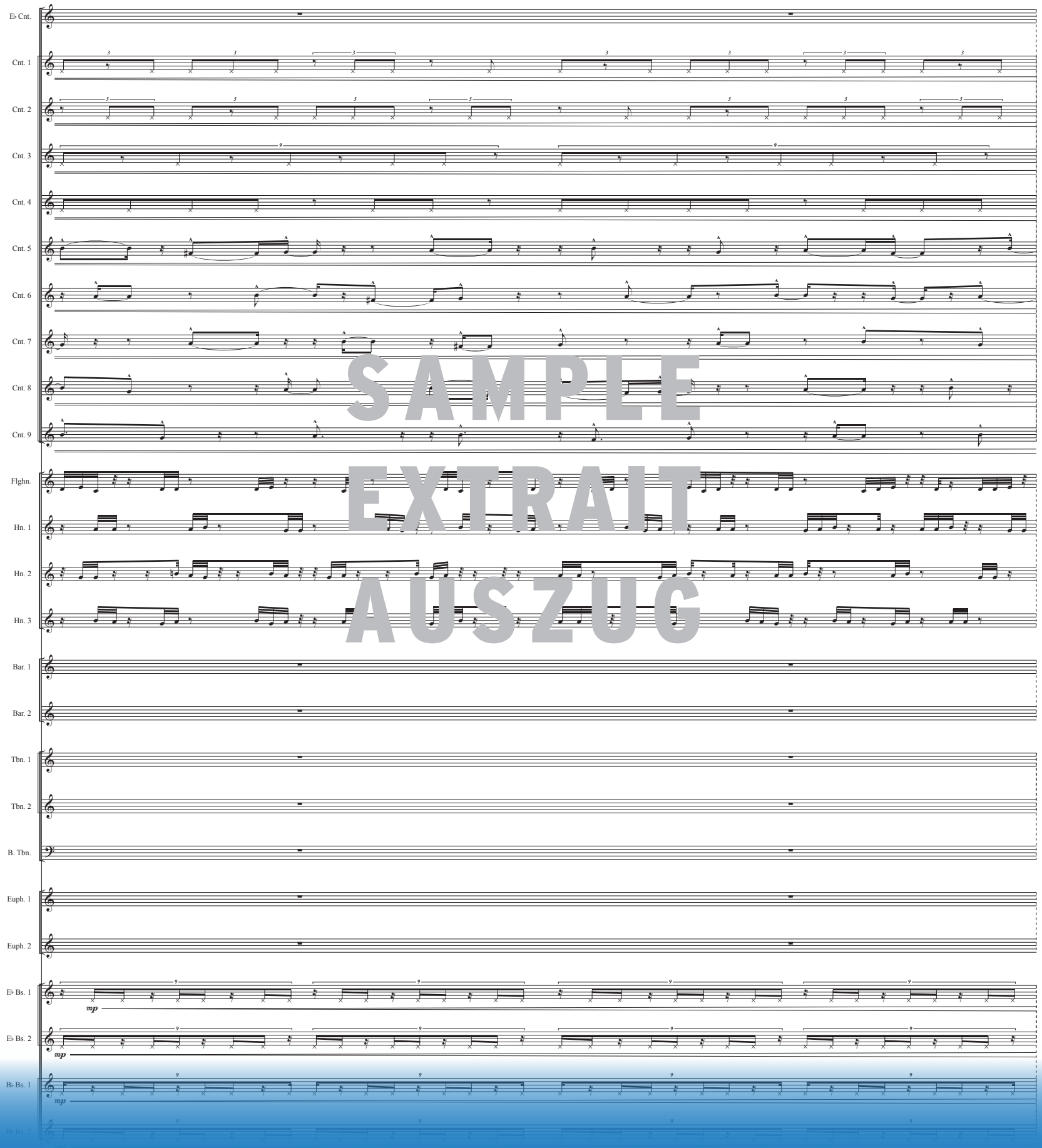

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19

E♭ Cnt.

Cnt. 1

Cnt. 2

Cnt. 3

Cnt. 4

Cnt. 5

Cnt. 6

Cnt. 7

Cnt. 8

Cnt. 9

Flghn.

Hn. 1

Hn. 2

Hn. 3

Tap with your finger on the instrument to make noise.
Does NOT have to be in rhythm, just increase speed and dynamic,
to imitate decreasing raindrops.

Bar. 1

Tap with your finger on the instrument to make noise.
Does NOT have to be in rhythm, just increase speed and dynamic,
to imitate decreasing raindrops.

Bar. 2

Senza sord.

Tbn. 1

Senza sord.

Tbn. 2

Senza sord.

B. Tbn.

Tap with your finger on the instrument to make noise.
Does NOT have to be in rhythm, just increase speed and dynamic,
to imitate decreasing raindrops.

Euph. 1

Tap with your finger on the instrument to make noise.
Does NOT have to be in rhythm, just increase speed and dynamic,
to imitate decreasing raindrops.

Euph. 2

E♭ Bs. 1

E♭ Bs. 2

B♭ Bs. 1

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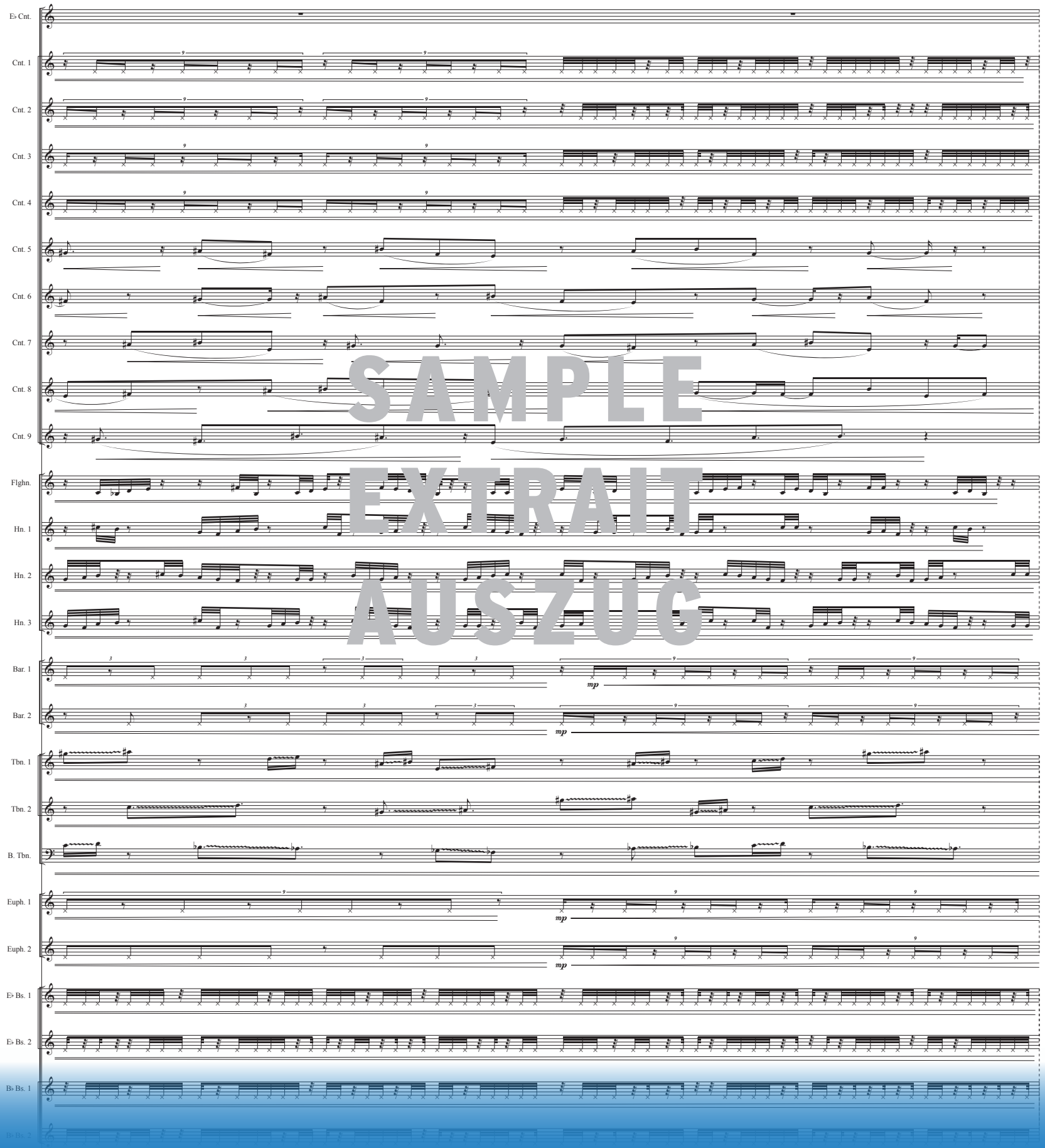

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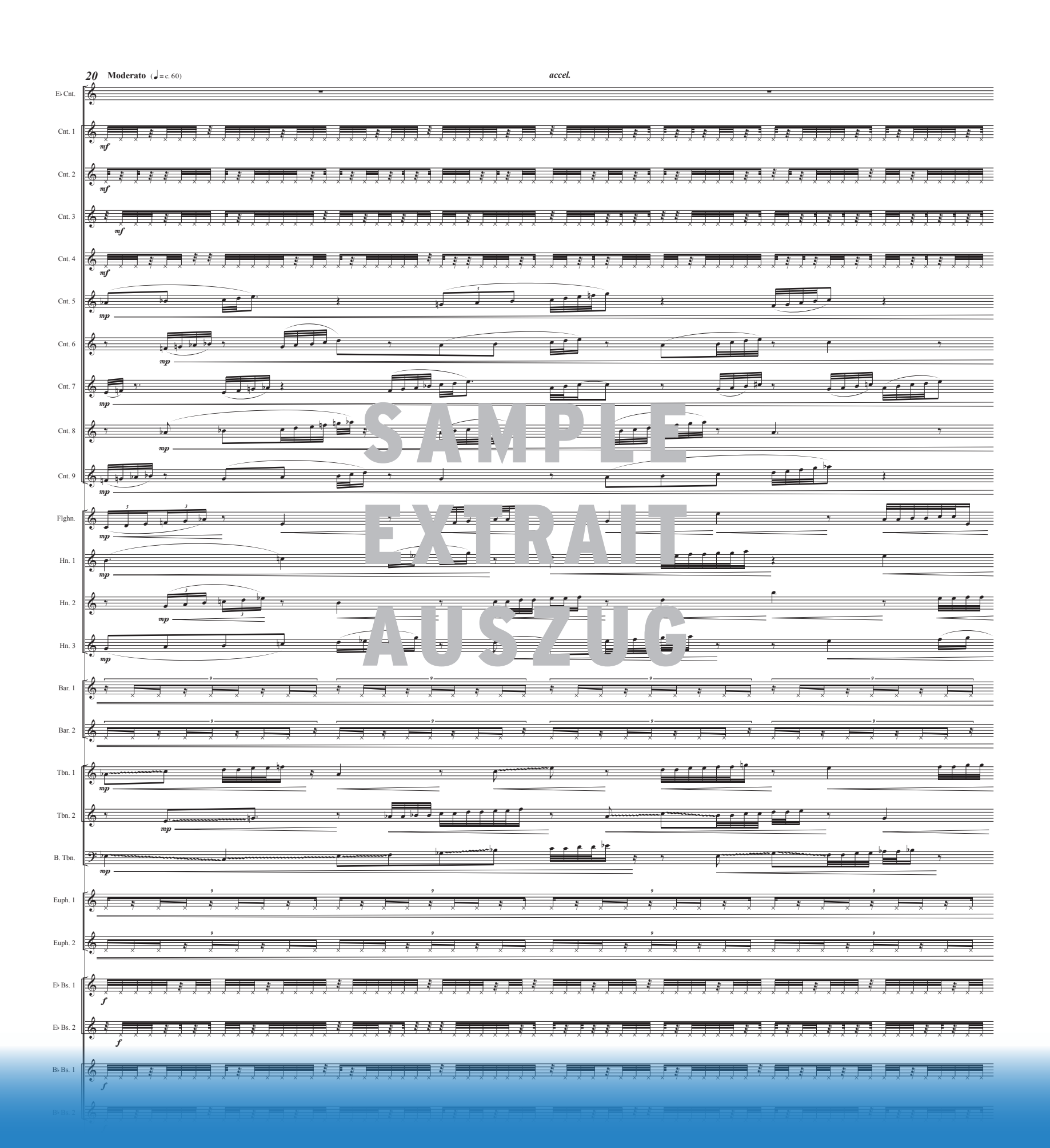

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E♭ Cnt.
Cnt. 1
Cnt. 2
Cnt. 3
Cnt. 4
Cnt. 5
Cnt. 6
Cnt. 7
Cnt. 8
Cnt. 9
Flghn.
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
E♭ Bs. 1
E♭ Bs. 2
B♭ Bs. 1
B♭ Bs. 2

mf
mp
Senza sord.
fp

SAMPLE
EXTRAIT
AUSZUG

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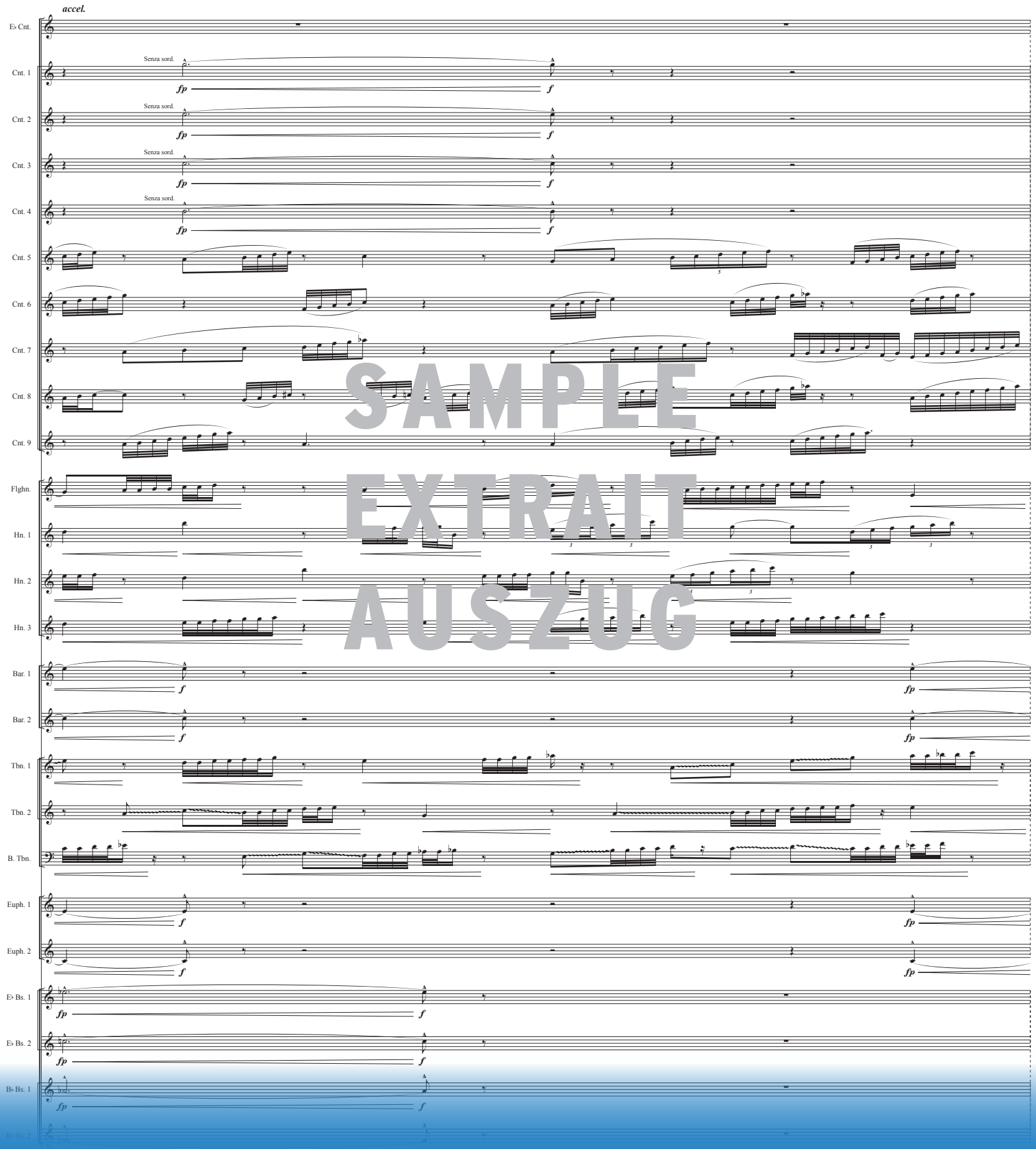

SAMPLE
EXTRAIT
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22 *a tempo*

E♭ Cnt.
Cnt. 1
Cnt. 2
Cnt. 3
Cnt. 4
Cnt. 5
Cnt. 6
Cnt. 7
Cnt. 8
Cnt. 9
Flghn.
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
E♭ Bs. 1
E♭ Bs. 2
B♭ Bs. 1
B♭ Bs. 2

SAMPLE
EXTRAIT
AUSZUG

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E♭ Cnt.
Cnt. 1
Cnt. 2
Cnt. 3
Cnt. 4
Cnt. 5
Cnt. 6
Cnt. 7
Cnt. 8
Cnt. 9
Flghn.
Hn. 1
Hn. 2
Hn. 3
Bar. 1
Bar. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
E♭ Bs. 1
E♭ Bs. 2
B♭ Bs. 1
B♭ Bs. 2

SAMPLE
EXTRAIT
AUSZUG

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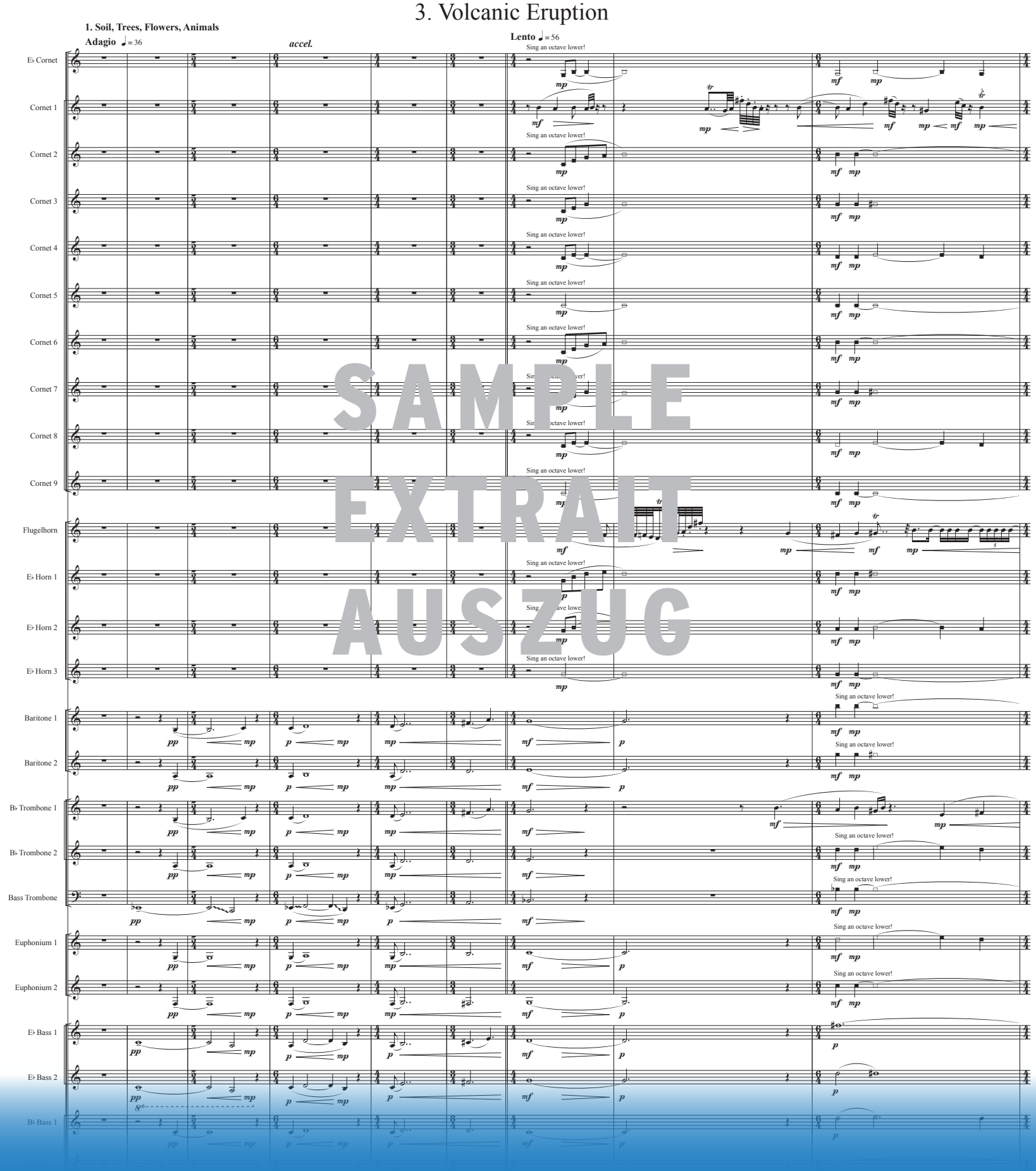
3. Volcanic Eruption



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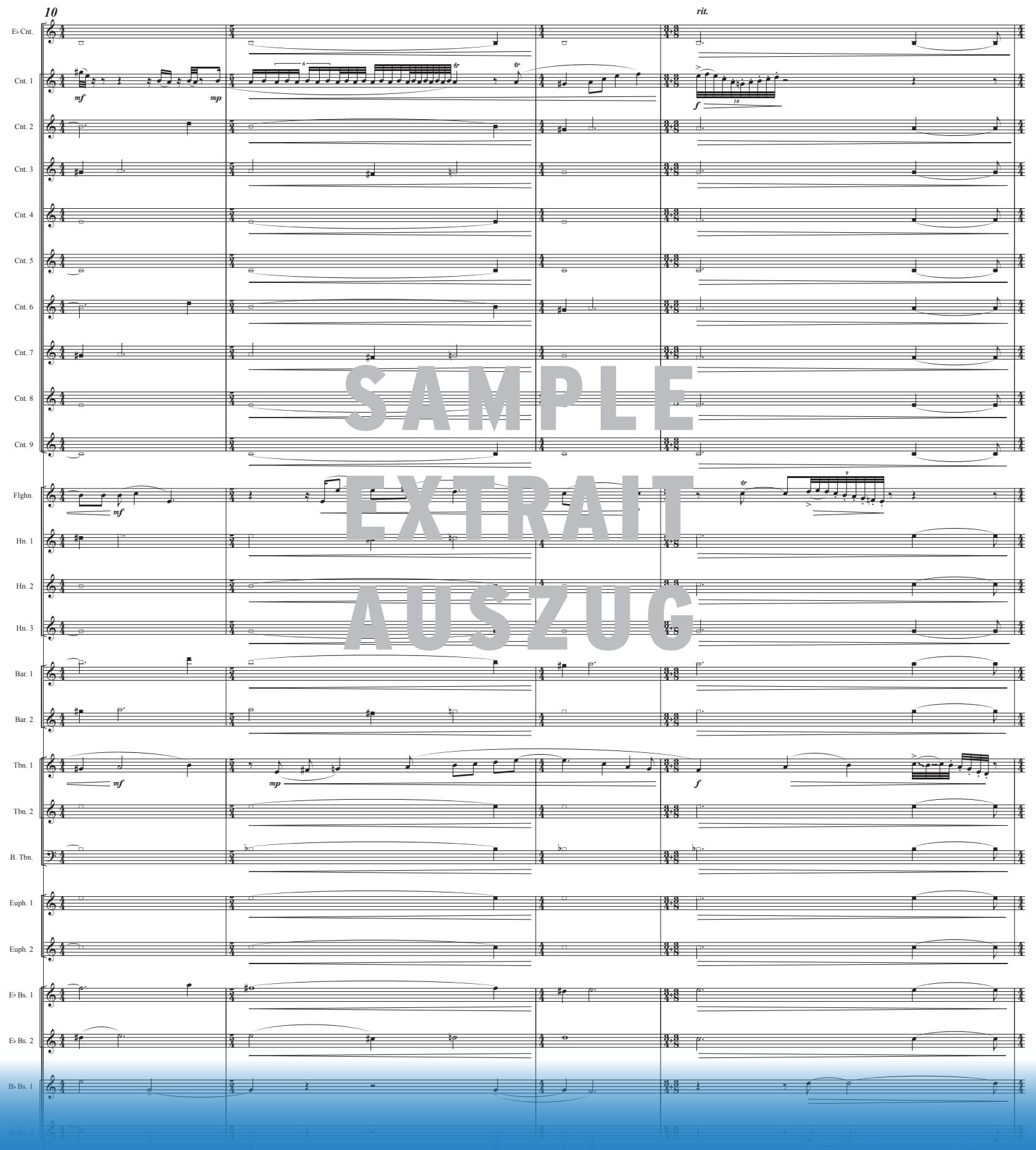

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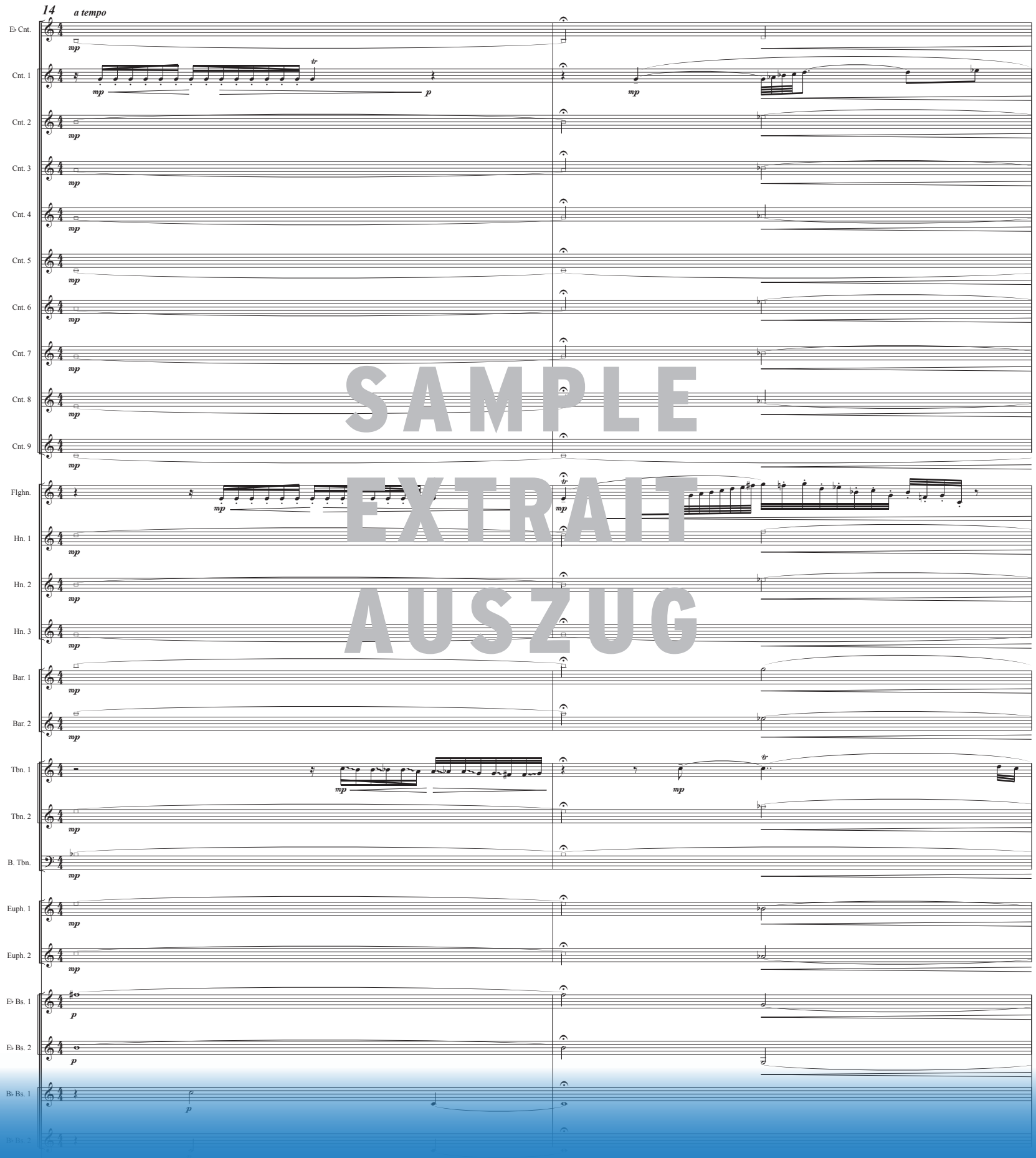

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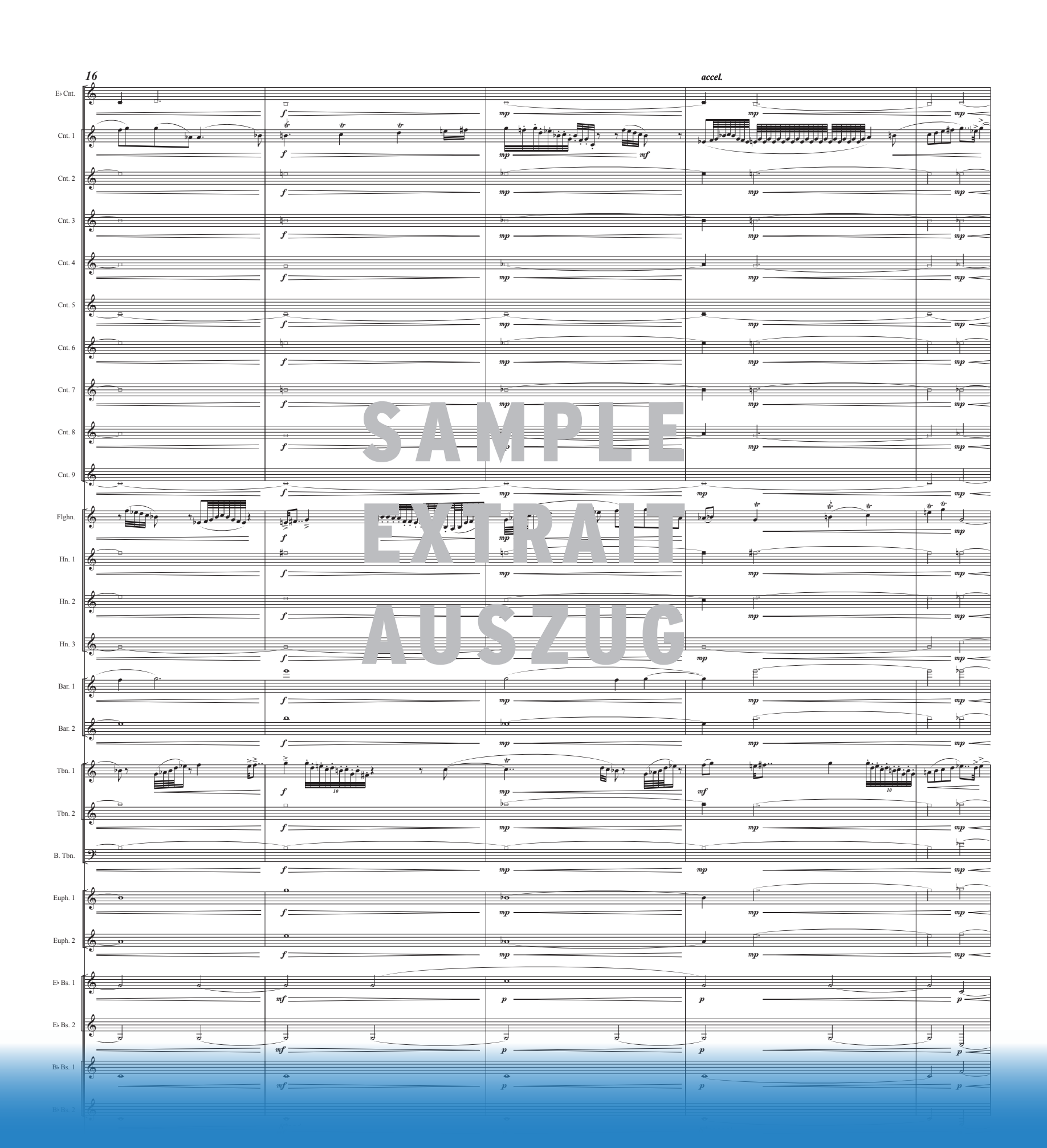

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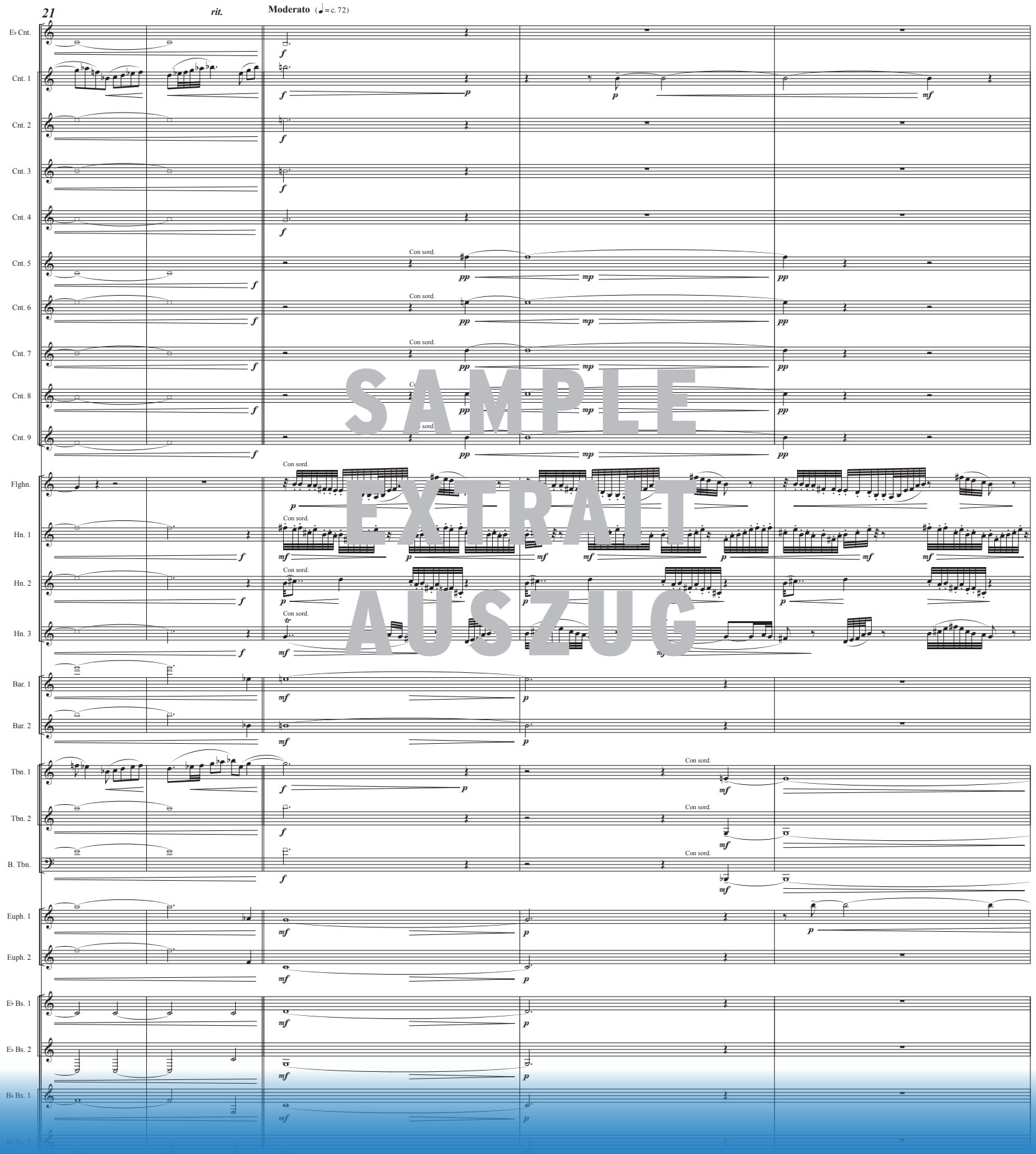

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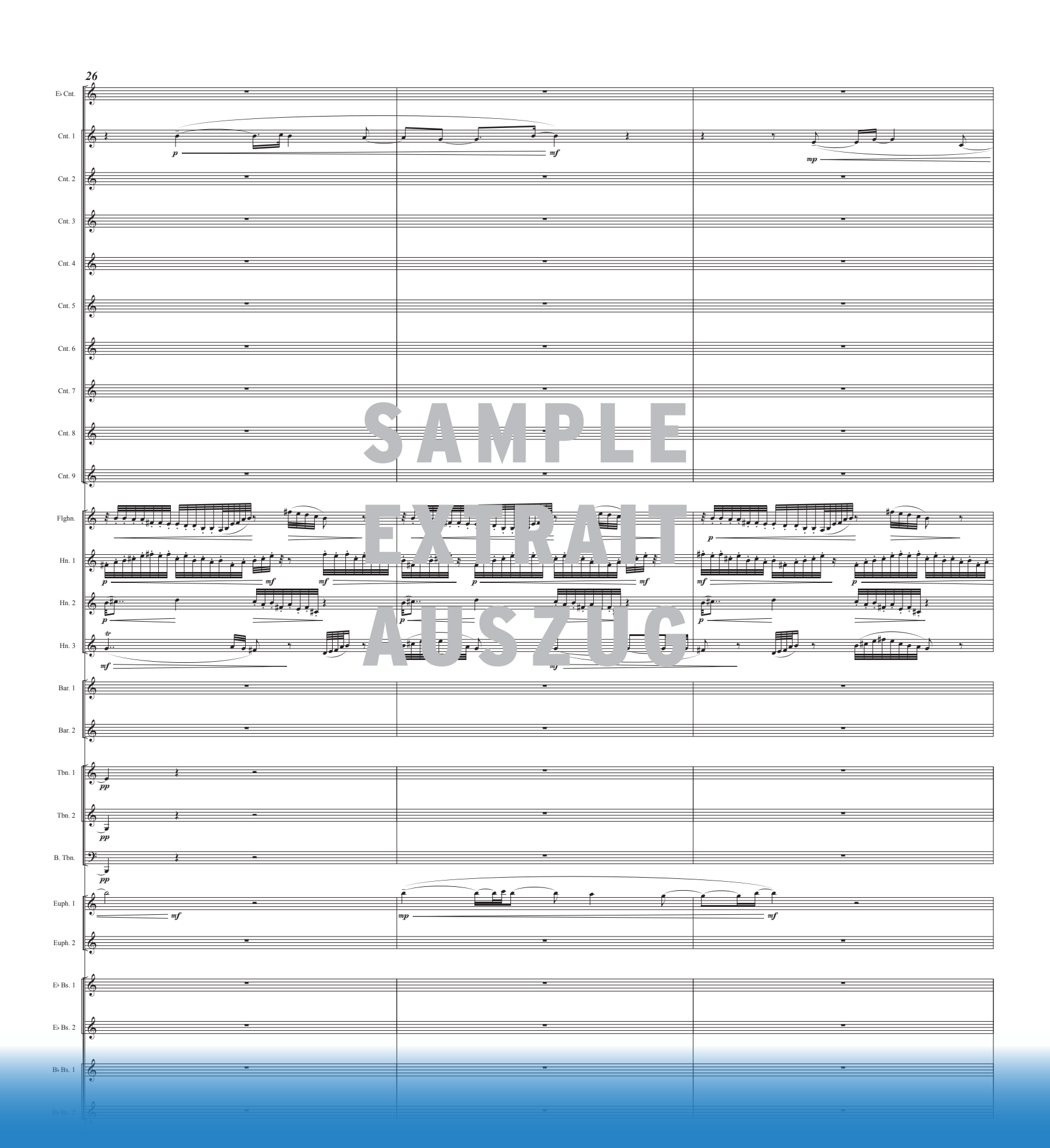

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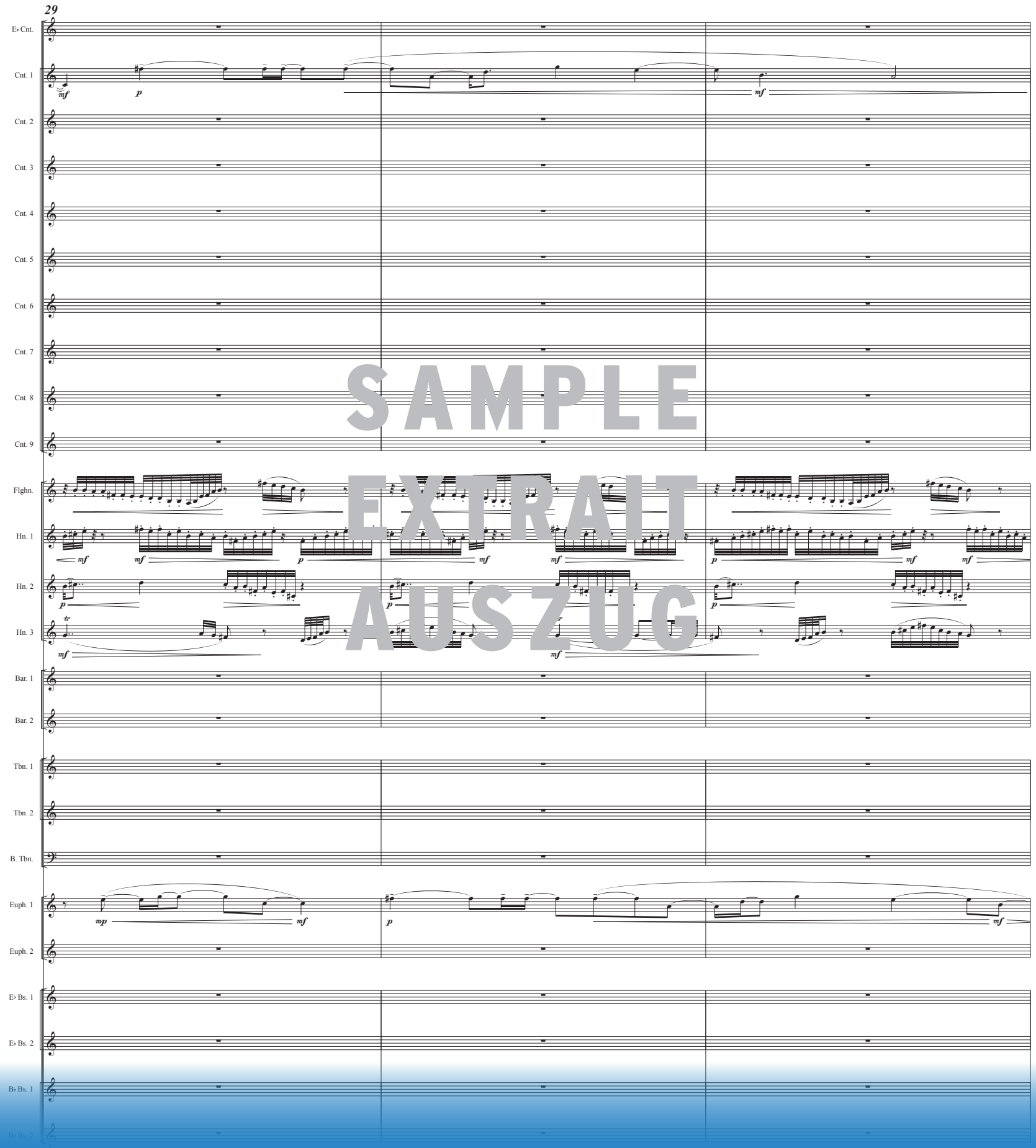

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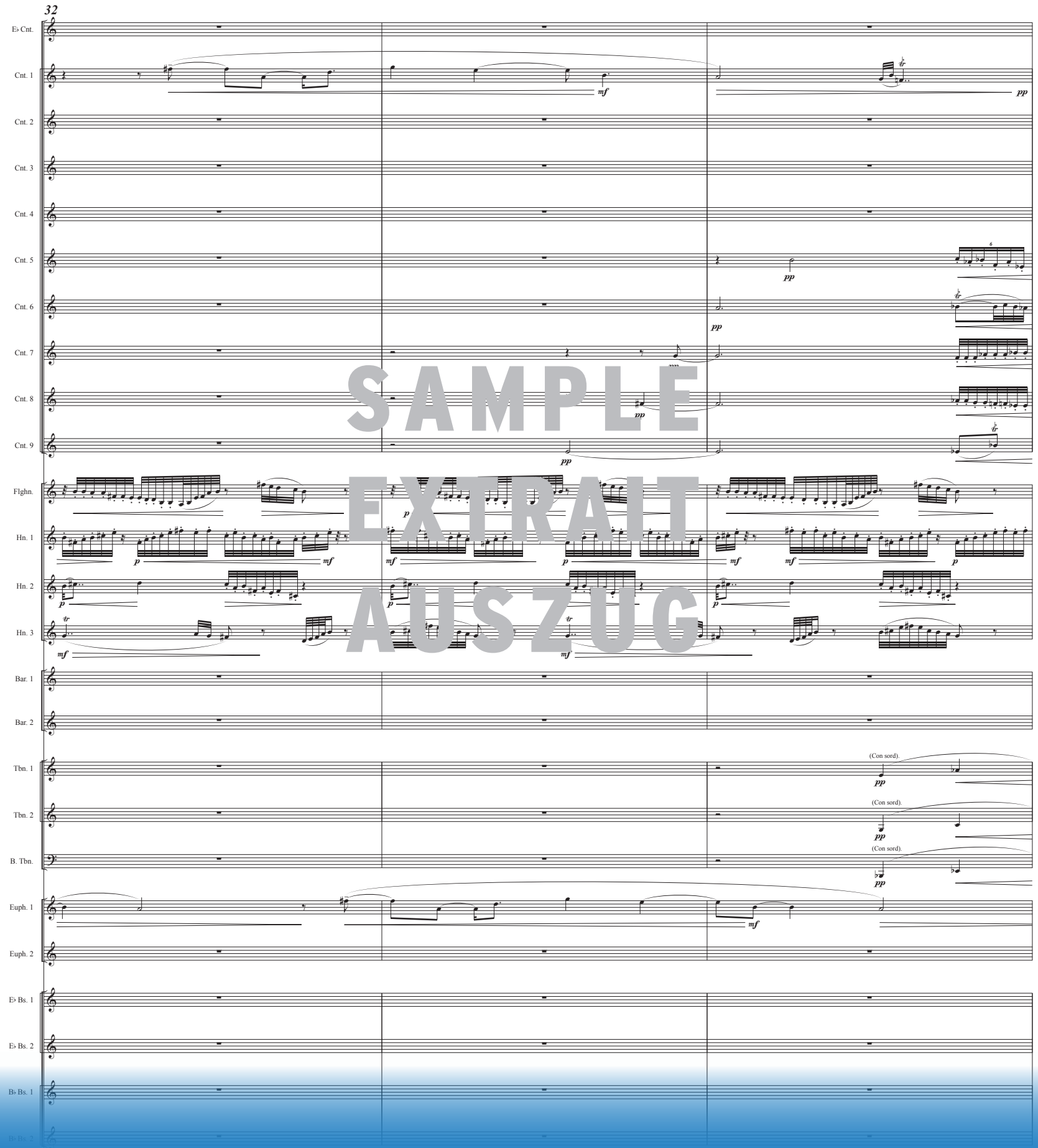

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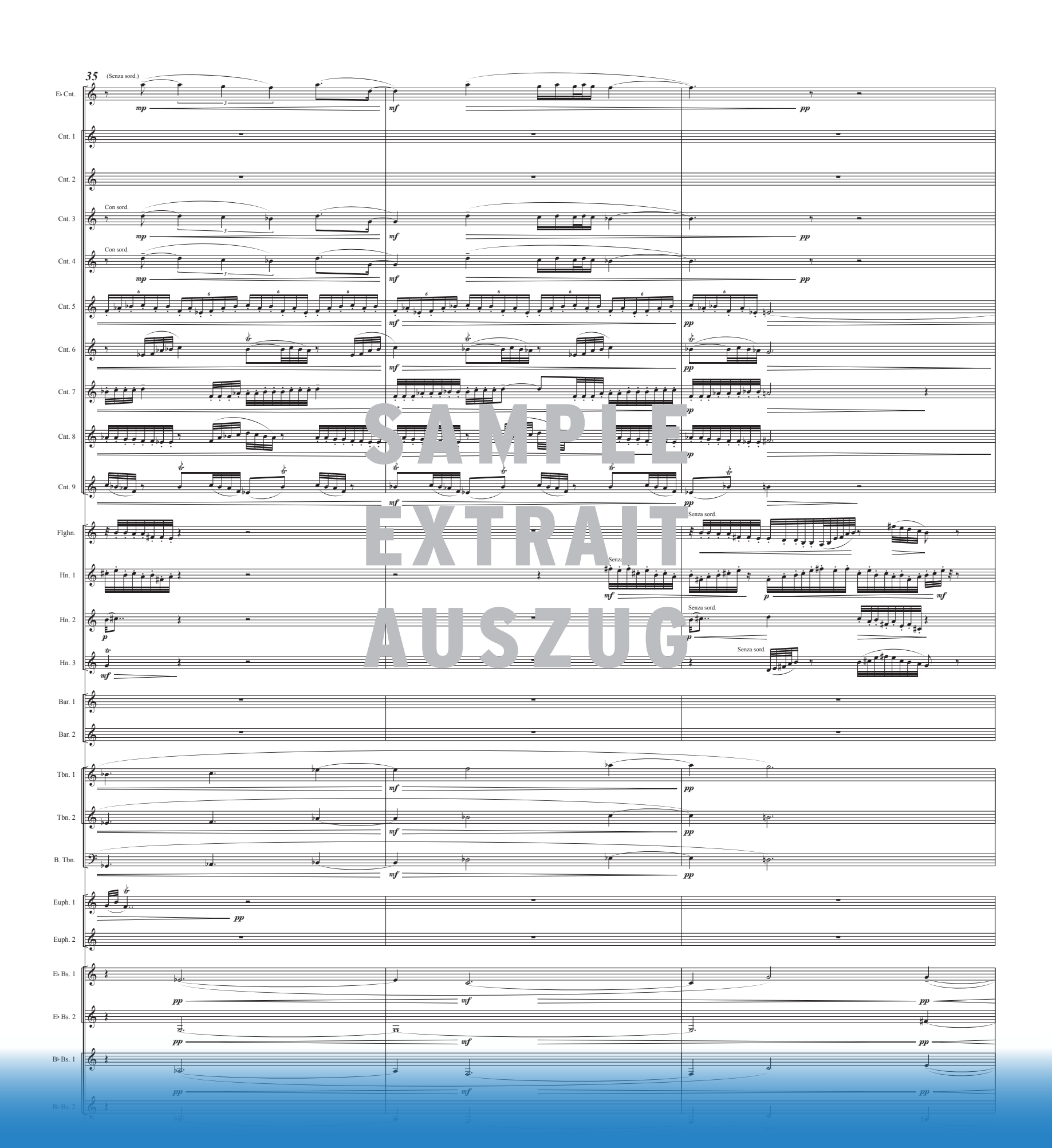

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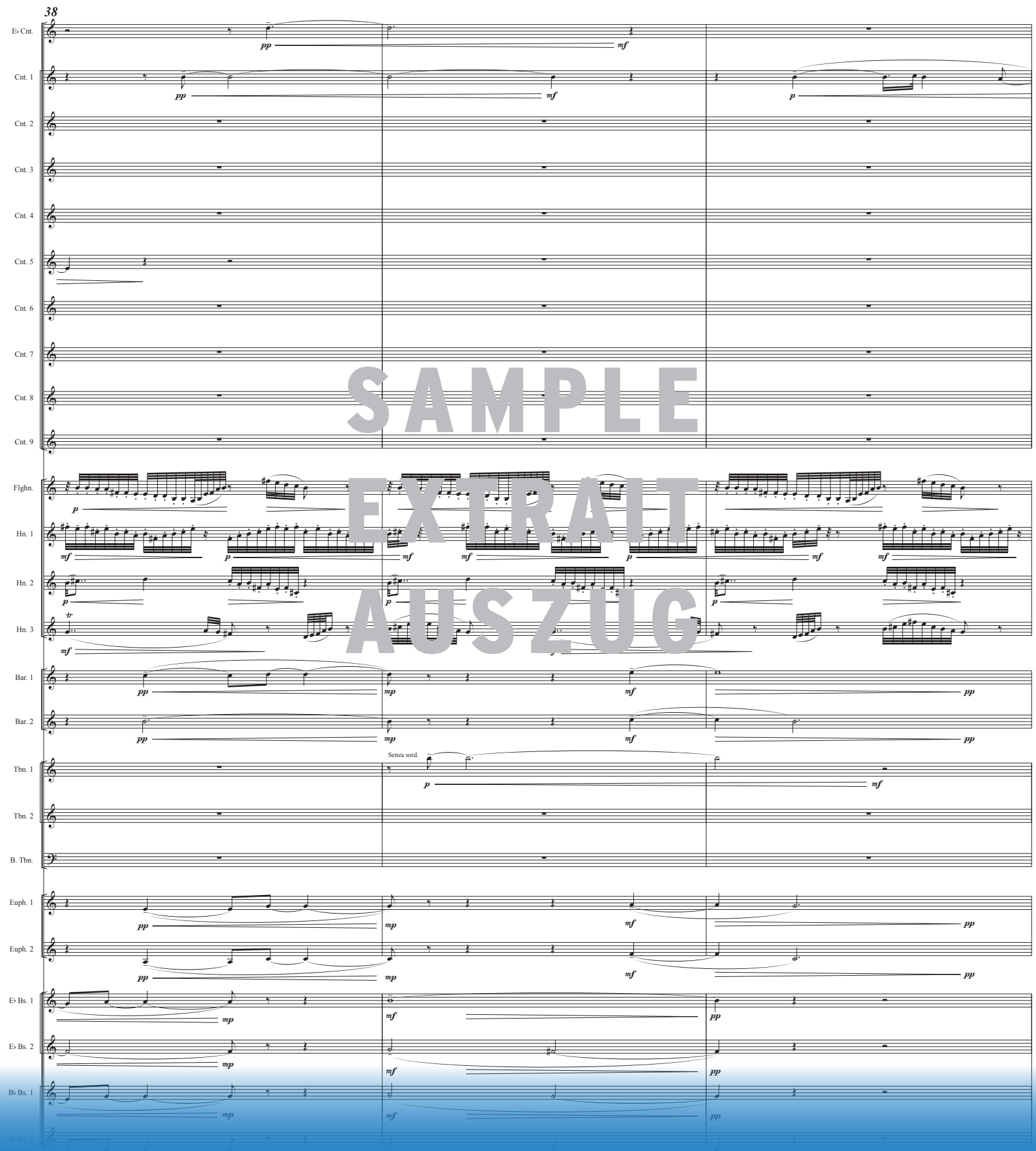

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