EOLGAE (Structure)
for Symphony Orchestra (2014)

For My Parents

Chang Seok Choi
Eolgae for Symphony Orchestra (2014) is dedicated to my parents for their unconditional love and support throughout all my life. I am in the eternal debt for their sacrifice which cannot be expressed by my short words and languages. I am very humble and grateful before their presences. With respect, honour and love, I would like to give my eternal thanks to my parents through this humble musical work. To my father Tae Young Choi and my mother Geum Yeon So, thank you!
Performance

During the orchestra workshop, bars from the beginning of Eolgae to around Letter G (about 6 minutes) was rehearsed. Workshop with the University Symphony Orchestra at the Sir Jack Lyons Concert Hall, University of York, UK, 13 May 2014

John Stringer, Conductor
Programme Notes

Eolgae (Structure) for Symphony Orchestra (2014) is one huge living entity that flows freely and seamlessly in a shapeless form with powerful forces like deep ocean water currents. Capturing the highly versatile character of water that not only changes itself according to surroundings, but also changes surroundings along its way, the music evolves like a living organism, becoming a larger structure than itself through a constant transformation similar to water formulated from one oxygen and two hydrogen atoms that becomes spring, stream, river and sea. Also water can become different substances such as liquid, ice and water vapour. Whatever shape water has, it is still water! Water is a vital element in all forms of life on earth. The power to change itself and others without losing its originality and identity is the key to the music which is a realisation of a musical idea as well as an artistic vision that the music flows like water!

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Instrumentation

2 Flutes (2nd doubling Piccolo)
Alto Flute (Doubling 3rd Flute)
2 Oboes
   English Horn (Doubling 3rd Oboe)
2 Clarinets in B♭ (2nd doubling Clarinet in E♭)
   Bass Clarinet (Doubling 3rd Clarinet in B♭)
2 Bassoons
Contra Bassoon
4 Horns in F
3 Trumpets in B♭ (1st doubling Trumpet in D)
2 Tenor Trombones
Bass Trombone
Tuba
Timpani (30′/28′/25′/23′/21′)

Percussion I: Triangles (6′/8′/10′)
   Suspended Cymbal
   Gong (32′)
   Glockenspiel
   Tubular Bells
   Bass Drum

Percussion II: Cymbals (1 pair)
   Suspended Cymbal
   Gong (32′)
   Woodblocks (a set of three sizes; High/Medium/Low)
   Tenor Drum (High 10′/Medium 12′/Low 14′)
   Snare Drum

Percussion III: Suspended Cymbal
   Tam-tam (40′)
   Glass Wind Chimes
   Snare Drum
   Foot Pedal Bass Drum
   Vibraphone
   Xylophone

Harp
   Piano (Doubling Celesta)

Violin I (6 desks)
Violin II (5 desks)
Viola (4 desks)
Cello (4 desks)
Double Bass (3 desks)

N. B. The number of desks for the string instrument is the minimum recommended number. It can be enlarged according to the size of the orchestra.

This score is written in transposed pitch.
Performance Notes

N. Vib. Without vibrato
E. Vib. Excessive vibrato
S. Vib. Small vibrato
mOP Molto overpressure near the bridge to produce noise
B. T. Breath tone
Fiz. Flutter tongue

Dampen

Harp

Thunder effect; strike the strings with the open hand (indeterminate semi-tone cluster: approximate range)

Play at the lower end of the string, letting the finger slide immediately and vigorously to the body of the harp

Pluck the string hard with the second finger to let the strings strike each other

String glissando with the second finger of the left hand, letting the strings strike each other

With finger-nails

Combinamento rapido continuo dei pedali indicati;
Rapid and continuous change of the designated pedal on the harp until the dashed line ends

Brush strings rapidly back and forth with the side of the fingers

N.B. Harmonics on Harp sound an octave higher than written unless otherwise indicated.

Piano

Depress the key silently

Semi-tone clusters (determinate range)

Full pedal change; the arrow of the pedal line at the end indicates a full feral change unless otherwise explained

Half pedal change

Quarter pedal change

Sostenuto pedal

Cello & Double Bass

Pizzicato: place the fingernail of the left hand beside the string, and then pluck the string with the right hand as usual.
Glass Wind Chimes

Glissando; the arrow indicates the direction of the glissando.

Snare Drum & Tenor Drum

'X' note head indicates a rim-shot

Timpani

Place the crotale (B5) on the timpano (21"), tuned in B

Strike the crotale with the hard mallet, not the timpano

Combinamento rapido continuo dei pedali indicati;
Rapid and continuous change of the designated pedal on the timpani until the dashed line ends

Symbols of Percussion

Timpani  Triangle  Suspended Cymbal  Cymbals (1 pair)  Crotales  Gong (32")

Tam-tam (40")  Glass Wind Chimes  Glockenspiel  Tubular Bells  Vibraphone  Wood Blocks

Xylophone  Snare Drum  Tenor Drum  Foot Pedal Bass Drum  Bass Drum

Soft Mallet  Hard Mallet  Metal Mallet  Stick  Wire Brushes  Bow
N.B. A very soft dynamic 'pppp' should be a clearly audible pianissimo as a minimum level, and all other dynamics remain above that minimum. Therefore, all soft dynamics should be interpreted subjectively, and be clearly audible. It is similar to the water of the sea that has tranquil movements, but it has a massive force under its movements.

As a whole, in performance, try to bring out 'verve' rather than accurate intonation and rhythm, especially for the 32nd, 64th, and 128th notes; these are the blurring agents to blend multiple musical materials, and construct the overall shape of music.

Avoid any accentuation unless otherwise indicated in a score. Make the music flow smoothly. If a certain accentuation is needed, it will be clearly indicated in a score. All instruments in soft dynamics should play with an imperceptible attack, even when this is not specifically described in the score. Glissandi should be executed slowly.

The notation of a quarter tone pitch in a score is not a precisely determined size, but rather an approximate one which may reach a maximum of a quarter tone.

Strings

The change of bow for all sustained tones and legato passages in strings should not coincide with the bar lines if possible, alternating as much as possible; they should be imperceptible and individually executed.

Winds

In soft dynamics, winds should enter unobtrusively. Hold the sustained tones, if possible, with one breath. If the breath does not suffice to sustain the duration of the tone, do not attack again. It is better to stop a little bit early. When strong dynamics in long passages such as ‘f’ ‘ff’, etc., appear, try to execute them with one breath. If the breath does not suffice, you may attack again, but it solely depends on the balance of the sounds of the orchestra.

Percussion

Percussion in soft dynamics must enter imperceptibly unless otherwise indicated in a score.

Duration: Approximately 17’39”
Harmonics on Harp sound an octave higher than written unless otherwise indicated.
Play in the lower end of the string, sliding the finger side immediately and vigorously to the body of the harp.
(*) Play 'fff' with molto overpressure, immediately followed by subito piano, returning to a normal playing.
***) Play ‘fff’ at the frog of the bow, immediately followed by subito piano at the point of the bow, and then play very lightly.
**) Stop suddenly and as loud as possible without accentuation. For the best result of the effect in strings, an up-bow is recommended.
**) Play a pair of cymbals if one more percussion player is available.
*) Play 'ffff' at the frog of the bow, immediately followed by subito piano at the point of the bow.