

第26回びわ湖国際フルートコンクール課題曲

Required Piece of 26<sup>th</sup> BIWAKO INTERNATIONAL FLUTE COMPETITION

び わ じ ょ う

# 琵琶聲

vox orandi

for flute solo

中村典子

Nakamura Noriko

Explanation of Symbols

記号の説明

harmonics	● [ suono reale.real sound ] ◇ [ fingering note ]	ハーモニクス	[実際の音高] [押さえる音]
almost no sound	⊗ quasi nessun suono	ほとんど無音	
short fermata	⤴	短いフェルマータ	
fermata	◌	通常のフェルマータ	
long fermata	◻	長いフェルマータ	
3/4 sharp	♯	3/4音高く	
sharp	♯	半音高く	
1/4 sharp	♯	1/4音高く	
1/4 flat	♭	1/4音低く	
flat	♭	半音低く	
3/4 flat	♭	3/4音低く	
N.V.	non vibrato	非ヴィブラート	
M.V.	molto vibrato	モルトヴィブラート	
V.L.	vibrato lento	ヴィブラートを遅く	
V.P.	vibrato presto	ヴィブラートを速く	

びわじょう  
琵琶聲  
vox orandi  
for flute solo

中村典子 Nakamura Noriko

Adagio Cantabile

♩ = ca.52

N.V. → vibrato lento  
vibrato presto

quasi nessun suono *p* non vibrato dal niente *mp*

4 VL. V.P. → N.V. quasi nessun suono quasi nessun suono quasi tamburo giapponese toungue ram 6 6 7 *p mp p mp mf*

7 quasi nessun suono quasi tamburo giapponese toungue ram 6 6 7 **A** *mp p mp molto*

9 N.V. → vibrato lento vibrato presto *mf p mf f* gliss. gliss. gliss. gliss. gliss.

12 **B** N.V. → V.L. V.P. vibrato lento non vibrato → vibrato presto *mf mp mf mp*

14 non vibrato → vibrato lento vibrato presto *mf*

15 vibrato lento N.V. → vibrato presto *f*

quasi tamburo giapponese  
tongue ram

**C**

N.V. → vibrato lento  
vibrato presto

16

*mf* *mp* *p* *mp*

quasi nessun suono

quasi tamburo giapponese  
tongue ram

18

*mf* *f* *mf* *f* *ff*

quasi tamburo giapponese  
tongue ram

19

*mf* *f* *cresc.*

22

*f* *cresc.*

**Senza Misura**

suoni di clic dei tasti  
key click sounds

24

*mf* *mp* *sff* *mp* *mf*

26

**E** **Andante**  
♩ = ca.76

*sfp*

27

*f* *dim.*

28

*(dim.)*

\* measure 19-21 reference

30 \* *f*

*f*

31 *Rall.* *cresc.* *molto*

**Largetto - piu mosso**  
♩ = ca.120→132

32 **F**

35 *mp* *poco rit.* *trill* *gliss.* **G** **Adagietto - piu mosso**  
♩ = ca.132-144

37

39 *mf* *trill* *gliss.* **H** **Andante - piu mosso**  
♩ = ca.144-160

41

43 *tr* *gliss.* **I** Moderato - piu mosso  
♩ = ca.160-184  
*mp*

45

47 *tr* *gliss.* **J** Maestoso - piu mosso  
♩ = ca.184-192  
*mf*

**Vivace**  
♩ = ca.192-208

49 *f*

50 *ff* *sfz*

## 琵琶聲 vox orandi

400万年前に生まれ、43万前にこの地に定まったという琵琶湖。日本で一番古く、世界で3番目に古い湖。湖の畔に生まれ、常に心のなかにある生命の舟。湖を琵琶という楽器の名で呼ぶようになったのは約300年前からという。奇跡の生命の舟、琵琶湖へ笛遣い達が世界より集う。ムジカ・ムジーク・ミュージックの響きのように、オリンピック・パラリンピックの東アジアと古楽に楽聖の想いを重ね、琵琶聲(びわじょう=びわのこえ)のいのり(vox orandi)とした。(中村典子)

Lake Biwa is said to have been born 4 million years ago and moved in this area 430,000 years ago. The oldest lake in Japan and the third oldest in the world. Born on the shores of this lake, the boat of life that always lives in our hearts. Since 300 years ago, the name of the lake came to be called the biwa, a musical instrument pipa originated Persia. Flutists from all over the world gather on this miraculous Boat of Life, Lake Biwa. As like the pronouncements of Musica, Musik and Musique, I had crossed the thoughts of Hildegard von Bingen and Ludwig van Beethoven to the sounds of Olympic-Paralympic in East Asian countries as the prayer (Inori [vox orandi]) from biwa [pipa] on corona period. (Nakamura Noriko)

中村典子:滋賀県に生まれる。ノートルダム女学院高等学校、京都市立芸術大学を経て同大学院音楽研究科修士課程作曲専攻首席修了。在学中ブレーメン芸術大学へセメスター交換留学。故廣瀬量平、北爪道夫、故藤島昌壽、前田守一、田島互、故H.J.カウフマン、ジルバール・アミ等の各氏等に師事。ドイツ、フランス、イタリア、スイス、オーストリア、スペイン、スウェーデン、ノルウェー、ロシア、リトアニア、アメリカ、メキシコ、イスラエル、ポーランド、台湾、中国、韓国、日本各地で作品上演、講演。講演「日本の女性作曲家」(1991、ハイデルベルク大学)、東西の音楽研究者に与えられる第1回小倉理三郎音楽奨学金受給者として日韓伝統音楽研究(1997)。講演と自作演奏「身体と図譜」[モーツァルテウム大学](2014)、講演と上演「流動リズムと音響の推移を通じたアジアの風景-21世紀クラヴィアアリートとして-視覚現象融合による音響推移を通じた言語的構造体再統合《夜色樓基雪萬家-与謝蕪村聲十景》」[モーツァルテウム大学](2016)、《花變容》[於:金剛能楽堂](1993)東京フェスティバルパレエ全米9都市巡演(1994)。国連憲章50周年記念UNited We Dance サンフランシスコ歌劇場連続公演(石井潤振付:東京フェスティバルパレエ)芸術監督:牧阿佐美)。アーティストインレジデンス・キュンストレーンネンホフ「ディー・ヘーグ」(独ジューゲ2001)。京都市芸術新人賞(2001)。KLANG ZEIT(独ミュンスター2008)。Asian Composers League Conference & Festival入選(ソウル2009、台北2011、イスラエル2012)。Theater Piece《生命の舟》で滋賀県文化奨励賞(2011)。「アジアの管絃の現在」(2012)開催。大邱国際現代音楽祭(2013)。伊イモラ・ヴェローナ大聖堂巡演(2013)。李周熙舞踊団ソウルARUKO芸術劇場大劇場連続公演(音楽担当)(2014)、香港現代音楽祭 Musicarama(2014)、京都音楽祭京都市長賞(2014)。Hwaum Chamber Orchestra 日韓国交正常化50周年記念ファウムプロジェクト「朝鮮通信使」京都公演(2015)。empty note&clumusica韓国大邱アートセンター公演(2016)。韓国延世大学音楽大韓学園延世大学校音楽大学 クムホアートホール・ヨンセシンフォニエック尹東柱生誕100周年記念演奏会(2017)。京都芸術センター運営委員(2008-2017)。研究室に拠るensemble clumusica, vocal ensemble clumusicaで国際現代音楽祭「アジアの管絃の現在」(2013,2014,2015,2016,2017,2018-19,2019)「アジアの音舞の現在」(2013,2015,2016,2017)。大枝international alternative festival(2015,2016,2017,2018,2019,2020,2021)《現代奏法レクチャー》(2013,2014,2015,2016,2017,2018,2019)継続開催。環境より聴取・記号化・構成する音楽のあり方・地点プログラム探究を伝統と創造のリサーチクリエーションで取組む。21st Century Japanese Music Project New Music Composition Contest for the YIS Japanese Music Ensemble審査員。国際作曲コンクール《空間における唯一の連続性の形態》審査委員長(独奏部門、フルモ音楽院)(2019)。シアターピース、オラトリオ、オペラより独自の東西を結ぶ協奏の形態で柳川三味線、尺八、十七絃と箏、四面箏、トロンボーンとテノール、ソプラノと合唱、笙、ファゴット、二十五絃、マリンバ、ヴァイオリンとエレクトロニクス等各々の伝統楽器それぞれ独奏(唱)と弦楽・管楽・管絃と環状球体の協奏循環の折りの形成へと向かう。世界各地の作曲家、演奏家へ研究室主催の音楽祭より作品委嘱と日本初演、京都初演を含む数百曲の上演。2020年よりコロナ状況に対応し研究室WEBで《創造のためのリサーチプレゼンテーション》《伝統と創造の奥》インクラスリサーチプレゼンテーション&エンカウンターアーカイヴァルドキュメンテーション継続中。現在、京都市立芸術大学音楽学部准教授。

Nakamura Noriko: Born in Shiga, Japan. Graduated from Notre Dame Jogakuin High School, Kyoto City University of Arts, and Graduate school of KCUA, summa cum laude. Kyoto Music Association Award(1991). Studied as exchange student at Hochschule für Künste Bremen(Nov.1990-Feb.91). Studied under Hirose Ryohei, Kitazume Michio, Fujishima Masatoshi, Maeda Shuichi, Tajima Wataru, H. J. Kauffmann, G. Amy, and so on. Nakamura's works have been performed and lectured at Festivals, Opera House, Conservatories, Universities, Broadcasting Stations, Halls, Museum in Japan, Korea, China, Taiwan, Germany, France, Italy, Switzerland, Austria, Spain, Norway, Sweden, U.S.A, Mexico, Russia, Lithuania, Israel and Poland. Lecture "Noli, Japanese Female Composers" at Heidelberg University (1991). In 1993, the Tokyo Festival Ballet performed "SAKURA Metamorphosis" at the Kongo Nohgaku Theater (1993) and nine cities U.S.A tour(1994). Her debut work NOLI performed consecutively at the San Francisco War Memorial Opera House as a representative Japanese dance performance at the United Nations Chartered 50th Anniversary Commemorative 50th Anniversary UNITED We Dance [Shi Jun choreographed Tokyo Festival Ballet NOLI]. This work also coreographed and staged various stages as Korean traditional dance continuously for many years on the dance stages also [KURITA]. Nakamura received the 1st Ogura Risaburo Music Scholarship in 1997 for the researches about Japanese and Korean Traditional Music. Nakamura received Kyoto City New Artist Award in 2001. She stayed at Syke, Northern Germany as Artist in Residence of die Höhe and presented International Women Composers Conference (Germany). Claudia Birkholz Europe premiered her piano suite AQUA on the Cologne National Broadcasting Station in Germany. Nakamura was a Kyoto Arts Center Steering Committee member from 2008-17. She also received Shiga Cultural Encouragement Prize in 2010. Claudia Birkholz Europe premiered Nakamura's "Schlaflied am Flussufer" for toy piano in Kunstverein Arteschmieden in Austria and CD included on the same work in Germany. New Yorker Marimbist Makoto Nakura performed as the world premiere of "Onjoñ-fu" for Solo Marimba and Marimba Ensemble with the members of the Kyoto City University of Arts in 2010, followed by the New Jersey City University Percussion Ensemble and the US premiere in 2011, and in 2012 Conservatory of Padova "M. Pollini" Art Percussion Ensemble. In addition, in 2015, "Sky Eyes Groud Ears" for Marimba Solo and 9 percussionists, was first performed in KCUA percussion and Kyoto, and in 2016, premiered in Padova M. Pollini Conservatory in Italy, 2017. "Sky Eyes Groud Ears" also performed at Central Florida University Festival Art Week (North Florida Orlando Walt Disney Theater Dr Phillip Center) and performed "Sky Eyes Groud Ears" at Makoto Nakura Marimba Recital "Classical Revival of the Modern Times" Matsukata Hall, Kobe Shimbun. This Marimba Concerto with Percussion Ensemble was performed in four cities around the world in two years since its premiere in Kyoto. Her percussion works and piano work were selected for ACL Conference & Festival (2009 Tongyeong, Seoul, Korea) (2011 Taiwan) (2012 Israel). A grand stage theater "Boat of Life" text in Japanese, Chinese and Korean and a music stage for mixed chorus and east-west orchestra with electronics and video projection [text & composition] [produced by Shiga Prefectural Cultural Promotion Agency] received Shiga Prefecture Cultural Encouragement Award, Opera GANJIN (Jianzhen), and Nagahama municipal Shimokusano Elementary School children, teachers and 400 local residents "Kashinoki The Oak Tree Story" [text / composition / conductor], Mandala and percussion, dance, electronics Conceptual performance "August light prayer" [visual text writing design / composition], Koto and Western musical instruments, chamber orchestra, electronics "Dialogue with the sky" [Composition, text writing design / composition], "Dream for Peace" [composition, text, visual, writing design, and composition] with old and new chants with images, paintings, dyeing and weaving. On a comprehensive stage such as, she embarked on everything from text, visual, composition, and conductor. 2013 Daegu International Contemporary Music Festival in Korea (vox animum soul voice performed by Hanada Wakako [Ensemble Contemporary c]) Hong Kong International Contemporary Music Festival MUSICARAMA 2014 (SAKURA performed by Kim Hong Joon, Yo Hyo Jun [Ensemble Eclat]). Nakamura lecture and performance at Universität Mozarteum Salzburg (hokahi: Physical Understanding and Graphic Notation 2014) (As 21st century Piano Song - reconstruction through the acoustic transition by visual phenomenon fusion 2016). Mozarteum in both AQUA = Shikyō / okunohosomichi / Zen / Zhuangzi / between flowing water 2014 and 21st Century Piano Song - Retrospective and Encounter - Omote / Winter Journey to Longing Spring 2016. Nakamura held four exchange professor recital concerts with students works and professors' works and performances in Kyoto City University of Arts and Universität Mozarteum Salzburg. Nakamura is a member of the Japanese Society for Contemporary Music, The Japanese Federations of Composers, The Society for Research in Asiatic Music and International Council for Traditional Music. International Contemporary Music Festival Koto, Present in Asia" International Contemporary Music Festival "Asian Orchestra 2013, 2014, 2015, 2016, 2017, 2018", International Festival "Asian Dance Today 2013, 2015, 2016, 2018. Seven solo exhibitions. Includes two DVDs of ten Japanese and German CDs. Steering committee member of Kyoto Art Center [2008-2017]. clumusica collaborative supervisor [Nakamura Noriko, Shimizu Yoshihiko, and Masuda Mayu] (2007-). Kochi no Kai, Tofu (2009-), ensemble clumusica has been set up in the Nakamura laboratory and has been held at International Contemporary Music Festivals. 2012 International Contemporary Music Festival (Koto, Present in Asia) (International Exchange House event hall). Since the 2013 International Contemporary Music Festival "Present of Orchestral Asia" International Festival "Music & Dance, Present in Asia", OE International Alternative Festival, a series of encounter project, and others. Currently, International Festivals have been held mainly at the University Hall, KCUA every year between Kyoto and various parts of the world. Nakamura is the judge of the NHK School Music Competition (2011-), a chorus contest organized by NHK and the All Japan Music Education and Study Group [Shiga, Wakayama, Kyoto, Nara, Osaka]. Nakamura was a Judge of the 21st Century Japanese Music Project International New Music Composition Contest (2015). She was Jury President of Solo Division in International Composition Competition "CONCORSO INTERNAZIONALE DI COMPOSIZIONE 2019 International Competition for Composers" Unique Forms of Continuity in Space (2019). Lectures and performances at overseas universities: Heidelberg University (Germany), Universität Mozarteum Salzburg (Austria 2014 [master course], 2016 [master course]), Basilica of San Domenico Imola (Italy, 2013), Cattedrale Santa Maria Matricolare Duomo di Verona (Italy, 2013), Sookmyung Women's University (Korea, 2018), Guangxi University of Arts (China, 2018). Nakamura is also a member of "Le jardin du temps et d'espace". Most of the early works, including debut works, have become various traditional and modern dance stages that transcend countries, and have been performed continuously around the world. After theatre pieces and operas, Recently, Nakamura was composing her concerto for solo Japanese traditional instruments and Orchestra series as like sequenza [solo] and Chemin [concerto] by Berio. These are shakuhachi concerto, sho concerto, taiko concerto, shamisen concerto, Yanagawa-jamisen concerto, shamisen concerto, 25-stringed koto concerto, 17-stringed koto concerto, four koto concerto [koto, 20-stringed koto, 25-stringed koto, 17-stringed koto], concerto for chamber orchestra, a flute concerto, bassoon concerto, trombone and tenor concerto, soprano and choral concerto, a piano concerto, violin concerto, drum concerto, marimba concerto and oratorio for soprano, tenor and mixed chorus. In the situation of covid-19, Nakamura is continuing online festivals by N-jab. collaborative recording research projects. Currently, Nakamura is an associate professor at the Kyoto City University of Arts, Faculty of Music and Graduate School of Music, KCUA.