

This piece is based on fragments of the ten most performed piano concertos at the last ten finals of the Hamamatsu International Piano Competition. (However, in cases where more than one concerto by the same composer were ranked higher, only one was retained.)

- A Pyotr Tchaikovsky: Piano Concerto No. 1 in B \flat minor, Op. 23
- B Ferenc Liszt: Piano Concerto No.1 in E \flat major, S124
- C Fryderyk Chopin: Piano Concerto No. 1 in E minor, Op. 11
- D Robert Schumann: Piano Concerto in A minor, Op. 54
- E Johannes Brahms: Piano Concerto No. 1 in D minor, Op. 15
- F Wolfgang Amadeus Mozart: Piano Concerto No. 20 in D minor, K466
- G Ludwig van Beethoven: Piano Concerto No. 5 in E \flat major, Op. 73
- H Sergei Prokofiev: Piano Concerto No. 3 in C major, Op. 26
- I Sergei Rachmaninov: Piano Concerto No. 2 in C minor, Op. 18
- J Maurice Ravel: Piano Concerto in G major, M83

The fragments extracted are limited to those in which the two hands form a single idiom. In other words, the fragments used are not necessarily the most famous parts of each piece, as they do not contain any structure of melody and accompaniment or any contrapuntal content.

Each musical idea is developed based on its inherent musical action. As each fragment becomes progressively shorter, the pianism continues to switch quickly.

The content of the K, L, N and O sections is left up to each player, and will be different for each performer.

I hope that each performer will show his or her originality and ingenuity whilst taking into account the structure and intention of the work.

Motoharu Kawashima
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Hama-Con-Plex was commissioned by the
11th Hamamatsu International Piano Competition
held between November 12 and 28, 2021
in Hamamatsu, Japan

Hama-Con-Plex

Motoharu Kawashima

A: Tchaikovsky

$\text{♩} = 92^*$

ff

Ped.

B: Liszt

$\text{♩} = 112$ $\text{♩} = 132$ rit.

sffz *f*

Ped.

$\text{♩} = 112$ $\text{♩} = 132$ rit.

sffz *f*

Ped.

rit. $\text{♩} = 112$ $\text{♩} = 132$ rit. $\text{♩} = 112$

sffz *f* *ff*

Ped.

* All tempo indications may be adjusted slightly according to each performer's interpretation of the piece, but each tempo should be the same when it reappears. The tempo should not be exactly the same as the tempo of the section before or after it.