JOSEF TAL
CONCERTO
FOR HARPSICHORD AND ELECTRONIC ACCOMPANIMENT (1964, rev. 1977)

IMI 69
NOTES

1 The soloist may possibly end an unaccompanied harpsichord passage either before or after the following tape section commences. The electronic accompaniment has been so composed that a brief overlapping (which should be adjusted rapidly by the soloist during ensuing seconds) will not harm the musical sense. As a general direction, the performer should in principle endeavour to develop an accurate time sense in order to avoid either a gap due to ending a harpsichord passage too soon, or overlapping the taped sections by playing too slowly. Overlapping though is preferable to gaps.

2 In public performance the harpsichord should be amplified by a separate loudspeaker. The sound relationship between tape and harpsichord should be balanced during a stage rehearsal. It is advisable for the two loudspeakers connected to the tape recorder to be positioned at the right and left ends of the stage slightly behind the harpsichord line and, if possible, above the head level of the audience. The harpsichord loudspeaker should be placed in the forefront near the instrument. Great care must be taken to avoid feedback from microphone and harpsichord loudspeaker.

3 The tape recorder should be placed behind the stage or a drapery. In any event, it must not be visible to the public in order to avoid distraction. The player should signal the technician to press the start button or may do so himself by remote control if facilities are available.
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(1910-2008)

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