March 22, 1973

Mr. Artur Rubinstein
C/O M. Rainer
45 Rue de la Boetie
Paris
FRANCE

Dear Mr. Rubinstein,

It is with great pleasure that I send you herewith the report on the Artur Rubinstein Chair of Musicology which the Hebrew University of Jerusalem is honoured to have as part of its academic work.

I am sure that you will be interested to read the report on the work being done as part of the Chair in Musicology bearing your name. As you will see from the report, that distinguished musicologist, Professor Josef Tal, is the occupant of the Chair.

We have just recently introduced the system at the University of sending reports on the work of Chairs to those whose names they bear. It is our plan to send regular reports over the years. We feel that in this way we can keep contact with those distinguished figures whose names are attached to Chairs at the Hebrew University of Jerusalem.

I would like to take this opportunity on behalf of our University of thanking you for the great services that you have rendered, culturally and spiritually, to our country and of your deep and highly appreciated interest in our University.

We hope that we will have the pleasure of welcoming you here again so that you can meet with some of our colleagues in both the field of music as well as in other disciplines.

I know that our Friends in Belgium are highly delighted, as we are, that you will be giving a concert under their auspices. I am sure that this will give not only delight to all those who are present but will help greatly in strengthening the work that our friends in Belgium are doing on behalf of our University.

Yours sincerely,

Bernard Cherrick
Vice-President
REPORT
on
THE ARTUR RUBINSTEIN CHAIR
of
MUSICOLOGY

endowed by The Israel Philharmonic Orchestra with the proceeds of
Artur Rubinstein's concert performances in Israel, in 1964
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THE ARTUR RUBINSTEIN CHAIR OF MUSICOLOGY
ENDOWED BY THE ISRAEL PHILHARMONIC ORCHESTRA WITH THE PROCEEDS OF
ARTUR RUBINSTEIN'S CONCERT PERFORMANCES IN ISRAEL, IN 1964

THE CULTURE OF THE JEWISH PEOPLE is the culture of a “whole people”,
rich in creations encompassing all the arts and expressing the many-sided personality of
the Jews. In all ages, the belief in God and the heritage of Judaism found expression in
books, art, philosophy, music and the crafts, with the national traditions of each country
of dispersion mixing with Jewish traditions to create a varied pattern reflecting the wide
reaches of the Diaspora.
THE HEBREW UNIVERSITY, in keeping with this tradition, has as its policy the
education of young people in all the fields of endeavour that have been a part of our
heritage. Not to be forgotten in the race towards scientific and industrial advancement is
the development of the talents of those young people whose interests lie in the arts and
whose abilities allow them to pursue careers in the teaching, writing, and performing of
artistic works. The Department of Musicology of the University, as one of the University's
fine arts units, has an ever-expanding, ever more comprehensive programme for its
students, designed to fulfil this very goal. The endowment of the Artur Rubinstein Chair
of Musicology has made it possible for the University to promote teaching and research in
this aspect of culture and thus to ensure that knowledge accumulated by this and former
generations of great musicians and music historians is passed on to the growing younger
generation of musicians and music lovers studying here.

WORK OF THE CHAIR
Research
THE RESEARCH BEING UNDERTAKEN by the incumbent of the Rubinstein
Chair, Prof. Yosef Tal, covers a range of endeavours in which electronic music plays a
central role. His work has led him into unexplored fields, all of which involve the
scientific-theoretical aspect of musicology emphasized by the University in its music
programme.
IN ONE PROJECT, which will be ready for publication next year, he is developing
an entirely new system of notation for electronic music, whereby the composer will have
full control of his work. To date there is no means of notating electronic music
scientifically and accurately, and Prof. Tal's pioneering efforts will contribute greatly to
the further development of this type of music. Such a system of notation must be
technically suited to the machinery involved in the reproduction of electronic music, and
requires a number of skills not usually possessed by a musician. The methodology which
Prof. Tal is developing closely resembles the feeding of instructions to a computer, with
these in turn being read by the machine and reproduced in accordance with the intentions
of the composer. To accomplish these ends, Prof. Tal has collaborated with skilled
technicians and engineers in specialized fields who can design the required equipment.
AN ACCOMPLISHED AND RENOWNED COMPOSER, Prof. Tal, has also been influential in advancing musical composition into entirely new areas, using electronic music as his vehicle. He speaks of this music as having scientific, technological and psychological problems that must be solved before the composer's goals are realized. The composer, he explains, requires a knowledge of the technological aspects of his instrument, and a familiarity with its capabilities and limits. For the "tone master", who carries out the technical aspects of presenting this music in a performance, the requirements are stringent as well. He must be a musician and technician of quality as well as an accomplished master of tone. Electronic music can be reproduced in many ways, using varying numbers of loudspeakers, projecting the sounds from different areas of the hall, etc. Although all instructions on reproduction are carefully noted on the score, along with tone markings, the tone master's talents, like those of an orchestra conductor, come into play in accurately presenting the music as intended by the composer. Listeners, for their part, must develop a new perception of music in order to enjoy and understand such concerts.

FOR PROF. TAL, and musicologists working in the modern field, composition is research, providing the means of exploring and trying out new possibilities, and "digging into the unknown." Any research, he explains, in any field, has the same ends in mind, aiming for the discovery of new things in new areas. Science and art, often thought to be unrelated in the demands they make on their professionals, are really quite closely connected, scientists being in need of inspiration to advance their work, and musicians being in need of accurate technical skills and precision in order to attain the goals their inspiration has set for them.

PROF. TAL COMPOSES by placing on paper what he can hear in his imagination, and then trying it out on his instrument, creating and correcting until he has achieved what he has set out to accomplish. His compositions include a concerto for piano and electronic music which, as an accomplished pianist himself, he has performed, and which provides ample evidence that performers and traditional instruments will not disappear with the advent of electronic music.

THE RUBINSTEIN CHAIR INCUMBENT has also composed two operas in which electronic music replaces the orchestra. The first of these, "Ashmedai", had its world premier at the State Opera of Hamburg in December, 1971. The second is to be performed for the first time in July as part of the Israel Festival, held this year in celebration of Israel's 25th anniversary. Entitled "Masada", this opera deals with a very moving subject, dear to the hearts of Jewish people throughout the world. Masada, explains Prof. Tal, is a subject which he feels cannot be dealt with by using conventional instruments. The theme can be given most effective expression with the tones and meanings of electronic music. Performers at the world premier of this second Tal opera will be international soloists, while the tone master will be the master technician-musician who carried out the performance of his first opera in Germany.

Teaching

THE STUDY OF MUSICOLOGY is an important area of instruction at universities...
throughout the world, most of which are also reaching into the world of new possibilities opened up today by electronic music. At the Hebrew University, musicology covers a number of basic subjects. One is ethnic-musicology, the study of the unwritten songs and music of different ethnic groups—an area of study which involves the recording of songs of Israel’s many ethnic groups from the lips of the older immigrants from different areas who brought this music, much of which will die with this generation, to Israel with them. Special electronic equipment has been designed in order to analyse this music at the University, once it has been collected and preserved on tape. Another important area of study for students of musicology at the University is the history of music, through all ages and in all parts of the world. Counterpoint and harmony are yet other aspects of the musicology programme. Finally, students take courses in the analysis of form, Prof. Tal’s main field of instruction. Although music of all types and all ages is analysed in his courses, students concentrate primarily on the music of the 19th, 20th and “21st” centuries. In order to qualify for the courses in musicology given at the University, students must have a good knowledge of some instrument and be relatively accomplished musicians. This enables them to understand and appreciate more fully the instruction given.

This Academic Year, in addition to the Bachelor’s degree programme provided in the past, the Department of Musicology is also giving courses leading to an M.A. in Musicology. Provision is made in this Master’s degree programme to allow qualified students to proceed directly to doctoral study programmes in musicology, and the first such student has started work this year, under the guidance of Prof. Tal. His dissertation, which will be started in the near future, will be on some aspect of modern composition.

Specifically, the courses taught by the incumbent of the Rubinstein Chair are, on the Bachelor’s Degree level, seminars in the analysis of musical composition for 2nd and 3rd year students, a course on 20th century music, and a course on electronic music. On the Master’s degree level, he is also teaching a more advanced course on the subject of electronic music.

The Incumbent of the Rubinstein Chair

Born in Penne, Poland, in 1910, Prof. Tal received his musical education in the Berlin State Academy of Music. After immigrating to Israel in 1934, he taught piano and composition at the Jerusalem Academy of Music, serving as its Director from 1948 to 1952. In 1957 he was awarded the Unesco Research Fellowship in electronic music, after which he went on to become Director of the Israeli Centre for Electronic Music. From 1965-69 he was Chairman of the Radio Music Committee and a member of the Israel Broadcasting Authority.

Prof. Tal’s widely recognized talent has gained him a number of awards and honours. In 1969 he was nominated “member extraordinaire” of the Academy of Arts in Berlin, after which he became a full member (“member ordinaire”) in 1971. He received the Israel Prize for the arts in 1970, and a German Government grant for research on the theory of electronic music in 1971. At the University he was appointed to
the Faculty of Humanities in 1950, becoming Chairman of the Department of Musicology in 1965. In 1972 he was promoted to Associate Professor, at the same time becoming the first incumbent of the Artur Rubinstein Chair.

Prof. Tal has been invited to participate in many international festivals and conferences on subjects in the field of music, including, in recent years, the Berlin Festival in 1964, at which his “Piano Concerto No 5 With Electronics” was premiered; the 1965 International Conference of Composers and Choreographers, in Holland; the 1966 International Composers Conference, in Caracas, Venezuela; the 1968 International Conference of Art and Communication in New York and Washington; and the 1968 International Conference on Electronic Music, held at West Berlin University, Germany. A complete list of Prof. Tal’s works is attached.
ORCHESTRAL WORKS

EXODUS — choreographic poem for baritone solo and orchestra (1946)
THE MOTHER REJOICES — symphonic cantata for mixed choir, piano solo and orchestra (1949)
REFLECTIONS — for string orchestra (1950)
SYMPHONY No. 1 (1953)
SUCCOTH CANTATA for solo voices, mixed choir and small orchestra (1955)
FESTIVE VISION for symphony orchestra (1959)
SYMPHONY No. 2 (1960)

CONCERTOS

CONCERTO No. 1 for piano and orchestra (1944)
CONCERTO No. 2 for piano and orchestra (1955)
CONCERTO FOR VIOLA AND ORCHESTRA (1954)
CONCERTO No. 3 for tenor solo, piano and orchestra (1956)
CONCERTO for Violoncello & Strings (1961)
DOUBLE CONCERTO for violin, violoncello and chamber orchestra (1970)

OPERA

SAUL AT EIN DOR — opera concertante for mezzo-soprano, tenor, bass-baritone, narrator and small orchestra (1957)
AMNON AND TAMAR — short opera for soprano, tenor, baritone, bass and male choir (1968)
ASHMEDAI — opera in two acts for soloists, choir, orchestra and electronic music (1958)
Libretto: I. Eliraz
MASADA — opera in one act for soloists, choir and electronic music (1972) Libretto: I. Eliraz

CHAMBER MUSIC

LAMENT for violoncello and harp (1950)
SONATA for violin and piano (1952)
SONATA for cello and piano (1952)
STRING QUARTET No. 1 (1959)
SONATA for viola and piano (1960)
STRING QUARTET No. 2 (1964)
DUO for viola and piano (1965)
WOODWIND QUINTET (1966)
SONGS ON TEXTS BY HEINE for baritone (or alto), flute, horn, piano and tom-toms (1971)

PIANO

THREE PRELUDES for piano (1942)
SIX SONNETS for piano (1946)
SONATA No. 1 for piano (1950)
INVENTIONS for piano (1956)
DODECAPHONIC EPISODES — five methodical piano pieces in dodecaphonic technique (1962)

HARP

INTRADA for harp (1959)
STRUCTURE for harp (1962)

VOCAL WORKS

THREE SONGS for mixed choir a cappella (1953)
PARADE OF THE FALLEN (MISDAR HANOFLIM) — cantata for soprano, baritone, mixed choir and orchestra (1968)
Text: H. Hefer

ELECTRONIC MUSIC

CONCERTO No. 4 for piano and electronic accompaniment (1962)
RANGES OF ENERGY — electronic music for ballet (1963)
CONCERTO No. 5 for piano and electronic accompaniment (1964)
CONCERTO for cembalo and electronic accompaniment (1964)
FROM THE DEPTH OF THE SOUL — electronic music for ballet (1964)
CONCERTO No. 6 for piano and electronics (1970)
VARIATIONS — electronic music for choreography (1970)
CONCERTO for harp and electronics (1971)
MIN HAMEITZAR. KARATI YAH (I called upon the Lord in distress) — electronic music (1971)

BOOKS

ELEMENTARY THEORY
INTRODUCTION TO MUSICAL FORMS