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Report on the Master of Sacred Music Written Project Submitted by

Sandra Sherry

in Partial Fulfillment of the Requirements for Investiture

Julius Chajes: Man and Music

Sandra Sherry has written an adequate survey of the life of the pianist, composer and conductor, Julius Chajes (1910-1985). Surprisingly, no articles or essays have hitherto been written about this talented Jewish musician. The project was largely based on newspaper reviews and a tape-recorded interview of the composer.

We are taken through the main periods of Chajes' life, beginning with his childhood in Lwow, Poland, followed by his musical studies and impressive accomplishments in Vienna. We learn of his relationship to the distinguished Chajes family of rabbi-scholars. In the 1930's his family, largely, so it appears, on his urging, left for Palestine. Here he was exposed to new musical possibilities and horizons. Eschewing his classical music background, he explored the different tonalities and rhythms of the Middle East in order to compose art music based on folk motives. It would have been useful to have placed this transformation within a wider context of the general experience of Central European Jewish musicians in Palestine as recently documented by Philip Bohlman, together with the evolution of the (Eastern) Mediterranean style.

Shortly before World War II Chajes came to the United States, where he finally settled in Detroit. Here he directed the Center Symphony Orchestra, taught and composed. He was soon to be counted among leading American Jewish composers who specifically wrote music in a Jewish idiom. Among his compositions were many choral arrangements of Jewish folk songs and cantatas. He wrote one work for the synagogue, namely, Shabbat Shalom (1952). His compositions continued to show the influences of his Palestine years.

Although lucidly written, the project suffers from a number of weaknesses. It is too anecdotal and there are too many quotations. The footnotes and bibliography are incorrectly written, despite the manual of style that I had personally recommended. There are a number of careless spelling mistakes. It is not clear whether the project is divided into chapters or sections with sub-headings. More seriously, the project lacks

any musical examples to illustrate the evolution of Chajes' musical style. We really do not obtain any sense of the nature of his music. A listing of his compositions, both published and unpublished would have been useful (replacing the samples of newspaper cuttings).

I shall accept this project towards the degree of MSM, but a more analytical study of the music of Julius Chajes deserves to be written.

Rabbi Geoffrey Goldberg
April 11, 1990

JULIUS CHAJES: MAN AND MUSIC

SANDRA L. SHERRY

Project Submitted in Partial Fulfillment
of Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

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Advisor: Dr. Geoffrey Goldberg

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New songs will be created, breathing
the love of God and echoing God's
mighty work. New and bright domains
of culture will be discovered, tilled
and fructified. The old will be renewed
and the new will be sanctified.

Chief Rabbi Kuk, Jerusalem, 1943(1)

The evolution and endurance of any civilization is dependent upon men of creativity and genius. Julius Chajes was one of these men.

Julius Chajes, born in 1910 in Lwow, Poland (Lemberg, in Austrian Galicia), was a child prodigy who would later become a prolific contributor to the world of Jewish and secular music. When one traces his life experiences and his ancestry, one observes the forces that joined together to stimulate his artistry.

Noel Strauss, in the NEW YORK TIMES review states, "..... Mr. Chajes proved himself a skilled composer with unerring taste and refinement of style. There was masterly counterpoint in the choruses...". Another review from Ernest Bloch remarks, "Julius Chajes' compositions are musical and honest--a very rare thing nowadays!". World acclaimed cellist Pablo Casals exclaimed, ".....I like Chajes' Cello Concerto--it is simple, fluent, well constructed...".(2)

Though there have been many accolades for his works throughout the years, the words of Henryk Szerynk, world renowned Polish violinist, were ones Chajes treasured the most. "His music is to Israel what Chopin's is to Poland, De Fallas' is to Spain and Bartok's is to Hungary." (3) What is true of these aforementioned composers and of Chajes himself, is that the combination of their classical educations, their backgrounds and ethnic experiences, led them to produce both secular and ethnic compositions which were of great significance.

The young genius was born into a world of anti-semitism and pogroms. His abilities were encouraged by a family believing in education and culture. Julius' father was an accomplished physician descended from a line of rabbinic scholars who can be traced as far back as 1520 in Lwow. Zevi Hirsch Chajes (1805-1855), Julius' great, great uncle, was born in Brody, Galicia, where he "studied Talmud and rabbinics under R. Ephraim Zalman Margulies and other prominent rabbis. (The prodigy) was taught French, German, and Italian by his father, and also instructed in secular subjects such as natural sciences, history, and Latin. He mastered the two Talmuds and their commentaries when he was still very young, and at the same time became familiar with medieval Jewish philosophic literature. Ordained at the age of 22, he was elected to the rabbinate of the important community of Zolkiew. (He) devoted his efforts to introducing modern critical methods in talmudic and cognate studies, de-emphasizing pilpul, but without sacrificing Orthodox principles. He was a rabbi of the old school who voluntarily submitted to a university examination, as a result of which he earned a doctorate. Despite his leanings toward Haskalah and secular studies, he was a staunch defender of Orthodoxy." He published many scholarly works. "Buber described him as one of the rare men of his age, versed in all the chambers of the Torah, unequaled as a reasearch worker. His sons, Leon Hirsch Joachim, and Solomon (father of Hirsch Perez Chajes), were highly educated. His son, Isaac, was rabbi of Brody

and the author of talmudic works."(4)

Another of Julius' relatives was rabbi, scholar and Zionist leader. Hirsch (Zevi) Perez (1876-1927), was born in Brody, Galicia. The grandson of Zevi Hirsch Chajes, studied Talmud and rabbincs with his father Solomon and his uncle Isaac Chajes. He was considered a child prodigy. Later he studied at The Jewish Theological Seminary and the University of Vienna. (Among his other accomplishments) he founded the periodical II Messaggero Israelitico, championed Zionism in Italy, became Rabbi of the Trieste congregation in 1912, became deputy to Chief Rabbi Moritz Guedemann in Vienna in 1918, and later succeeded him as Chief Rabbi of Vienna. He was the undisputed spiritual leader of Austrian Jewry.(5)

So Julius Chajes came into this world inheriting the seeds of prodigious familial behavior. Now came the encouragement that any such child needs from intelligent and talented parents and friends." 'Too bad my name isn't Mozart or Beethoven. Then I could be a composer,' Chajes remembered saying to an older friend when Chajes was nine. 'You don't have to have that name,' advised the friend, 'Anybody can compose.' 'You mean I can be a composer?' exclaimed the young pianist. And with that, young Chajes sat down and wrote his first composition. It is one that his young piano students used to love to play. It is a simple mazurka, both lovely and lively. 'I didn't know how to write music so my friend wrote it down,' Chajes recalled in an interview. 'Two days later I wrote another composition, a lullabye, and you know who wrote it down for me? My

father, and he wrote an introduction to it.' His father, Joseph, a respected physician and chief of the Jewish hospital in Lwow, had studied violin and was a great lover of music. Chajes' mother, Valerie, was her son's first piano teacher when he was six.

Equally as important as the piano lessons, she gave her son great confidence. When Chajes said to her, 'Look I'm the smallest in my class, momma', she said: 'Beethoven and Goethe and Napoleon were small too. Your legs are smaller than somebody else's but that has nothing to do with your brains.' From then on, Chajes' small stature never bothered him." (6)

Julius continued studying with Anna and Lola Niementowska and Severyn Eisenberger at the Institute of Music in Lwow. Then his musical career began with his first concert appearance at the age of nine. After he played two concertos with the symphony orchestra of Lwow, his father took him to Vienna to audition for Richard Robert, the famous piano teacher. So impressed was Robert that he insisted on taking the ten year old under his tutelage immediately, even though it meant he would have to give up two other students. Shortly after, Julius also began studying composition with Hugo Kauder, with whom he studied for many years, and with Angelo Kessissoglu, Julius Isserlies, and Hedwig Kanner-Rosenthal. In addition to these studies in Vienna, Julius studied under Moritz Rosenthal, who called him his 'favorite pupil', and who in turn had been Franz Liszt's master pupil. Chajes studied composition, the violin and conducting. (7)

For the first four years that Julius lived in Vienna, his mother commuted back and fourth and his father and brother remained in Poland. Finally, in 1926, the family moved to Vienna where Dr. Chajes established a private practice.

At age eleven, young Julius wrote his first string quartet. At fifteen he played his Fantasy For Piano and Orchestra with the Vienna Symphony Orchestra. Arthur Holde, in Jews in Music, mentions that, "at the outset, Brahms was the predominant influence on Chajes as a composer. Later he gained a more independent tonal language by contact with Jewish stylistic elements." (8)

Julius' father had engaged private tutors to educate his son in Vienna. At sixteen, he attended public school for the first time. Later, he attended Vienna University and studied conducting at the Vienna Conservatory of Music. As a twenty-one year old composer, he could boast twenty published compositions. In 1933 he was awarded the first of many honors, competing against 527 pianists from almost every country in the world. It was the Honor Prize of the City of Vienna, at the First International Competition for pianists. (9)

We have observed the making of a musician. His natural talent and abilities combined with an encouraging environment helped to shape the composer-pianist-conductor that he became. One year after the competition Julius gave a farewell concert at which the world renowned Rose Quartet performed two of his string quartets. (10) That concert marked the termination of Julius' classical education in

beautiful Vienna. Now he would begin anew, with a different lifestyle and a different genre of music to experience.

The last concert was painful for Julius Chajes, because he left Vienna to join his parents in Palestine and feared that his career plans might not be realized. Instead they underwent drastic changes. (11)

The Chajes family hadn't really wanted to leave their beloved Vienna. It was only at Julius' insistence that they did leave. Both materially and culturally, their needs had been well met. They had lived a life of contentment and quality. But they had closed their eyes (as had so many others) to the rising and overt anti-semitism developing around them. Julius, however, could not shake from memory the pogroms he had witnessed as a seven year old boy in Poland. He feared the spread of anti-semitism in Vienna with the rise of power of Hitler in Germany. His brother Richard had returned from Vienna University, shaken and frightened, with an account of how some Jewish students were roughed up by Nazi soldiers. He had escaped by jumping from a second-story window. (12)

"I believed that Hitler would come to Vienna because I noticed that the population was very anti-Semitic.... increasingly so and they looked at Hitler like a messiah.

I used to go to soccer games on Sunday where there were forty thousand people and we had the Jewish (soccer) Club, and I heard; 'Wait till Hitler comes. You will play under the ground.' This was a professional soccer club and they were very good, and of course, the better they were, the more anti-Semitic the audiences were. My father didn't

feel what I felt. I felt it in school. So we three were in Palestine and my brother was in Vienna when Hitler came to power there on March 12, 1938. On March 15, after my brother had collected rent from our apartment house, our non-Jewish lawyer called up and said to him: "Tell me, did you collect rent today?" My brother said yes. The lawyer said: "Don't you know the new Nurenberg law says that if a Jew collects rent from a non-Jew, it's the death penalty. You better get out as soon as you can.'" (13)

An article in the Detroit Jewish News in an interview with Mr. Chajes continues: "And Richard Chajes, tall with blond hair and blue eyes, left for Italy that day without any possessions. Within a month he joined his family in Palestine and enrolled at Hebrew University. He was lucky. Other Chajes relatives were not." "All our relatives, two sisters and a brother of my father, two brothers of my mother, they all went to Auschwitz -killed- and the children and the children's children. Nobody remained alive," Chajes sadly remembered.

THE PALESTINE EXPERIENCE

He applied for and accepted the position as the director of the piano department at the Beit Leviim Music College in Tel-Aviv, Palestine, where he did extensive research work on ancient Hebrew music and modes. (14) The Jewish News article continues: "During the two years Chajes spent in Palestine he conducted a male chorus. The research in Jerusalem and his presence in the Holy Land witnessed a complete change in his style of composition and though his stay was brief, he is consistently listed in musical texts as an Israeli composer."

Chajes continued, "Having had my musical education in Vienna, I became part of that culture, like all the Austrian Jews. When I arrived in Palestine in 1934 I felt the cultural clash between Jewish and West European cultures of which Chaim Potok so often speaks. While he discusses Jewish Orthodoxy versus Western civilization, I faced the opposite: coming from an assimilated home and facing traditional Judaism."

Julius, in the taped interview, explained the changing musical climate in Israel at that time. Interest in classical music was peaking because of the influx of many German musicians. They formed the New Palestine Symphony Orchestra. Branislav Hooperman a famous European conductor, had nine concert masters from various German orchestras.

And so Julius Chajes searched for and rediscovered his roots....in music. "I discovered that the only Jewish music that existed, aside from synagogue music, was popular music, which seen from the cultural standpoint of European music, was low-class music! A new scale, a new idiom had to be created, what we call today the 'Eastern Mediterranean Style'...It seemed that the only great Jewish composer who devoted a few years to writing Jewish music was Ernest Bloch.

I knew that all the great Jewish composers such as Mendelssohn, Offenbach, Malher and Schoenberg were baptized and deserted Judaism and the few who were not such as Meyerbeer, Goldmark, Milhaud and others were not interested in their own background. I took it upon myself to become a pioneer of this type of music. I consider this my major con-

tribution and a fulfillment of my ambition of 50 years ago," Chajes expresses in the Jewish News.

In a taped interview, Chajes expresses a clearcut decision not to compose music based on Dvorjak, Mendelssohn and Brahms, in the Classical Style. He would attempt to contribute to Jewish culture and develop this interest in the heritage of Jewish music that awaited his exploration. He listened to chanting in his own temple. He listened to Arabs and Yeminites, whose music was not written but was transmitted from generation to generation. Although he heard the music he hadn't yet completely absorbed it. The direction he should follow seemed clear. He decided to listen for a long time. To a man who was constantly composing, the year he waited, in order to imbue himself with sound and Zionist spirit, seemed eternal. It was the first period of time that he hadn't composed since he was nine years old.

"I wanted to become more intimate and absorbed with the music," he explained.

Some of his earliest pieces, written under the influence of Israeli sights and sounds are still the most asked for and performed during concerts of Jewish music. Compositions such as Adarim, Rivers of Babylon, Walls of Zion, and Palestinian Nights are examples of his distinctive style of combining the folk element with serious composition. The songs Adarim and Palestinian Nights are in the repertoire of almost every Jewish concert singer. In a review in 1945 his music is described: "(It) revealed a beautiful sense of the deep poetic significance of the writings

of the Psalmist".(15) It is clear when one listens and looks at his music from that period, that his vocal music enhanced the text and that he understood the singer. One hears in these pieces the influence of the genre of Jewish music that is described as Oriental and/or Greek or Turkish.

Many of Chajes' pieces generate popular appeal. His Song of Galilee, a choral composition that Fred Waring promoted, had, (at the time of the article in 1984), sold over thirty thousand copies. Chajes confided, "You know, it took me only two hours to write and it brings in more royalty than all my others together." (16) In compliance with the reporter's request he sat himself at the piano and began to play his Israeli Dance, written in the forties. "Always the teacher, he explains that 'the middle or slow part of this song is like the chanting of a prayer while the first and last part are written in the 'New Mediterranean Style.' "

In The Music of Israel, by Peter Gradenwitz, the climate of that time in Israel is characterized: "When emigration into Palestine, and especially that of the Chalutzim, or pioneer worker, developed on a larger scale and a strong Jewish community was built up in that country, i.e., after the First World War, there was a great increase in the singing of folk-songs. excited by the spirit of the 'regeneration of the nation,' the Jews of Palestine and later of Israel took to singing their songs only in Hebrew. So the Israeli folk-song differs from that of Eastern Europe partially by its language. In musical regards the Pales-

tinian and Israeli songs, and to some extent even those which have been taken over from Eastern Europe, have been influenced by the Palestinian Arab and the Yeminite Jewish songs. These influences are perceptible in the melody and the rhythm. The songs imitating Arab songs, chiefly of a pastoral nature, are written in a free metre and so are not easily fitted to European measures." Gradenwitz classifies the Palestinian songs in this manner: Children's songs, marching songs (often having an Oriental strain), cradle songs (most taken from Eastern Europe, and translated into Hebrew), dance songs and tunes (including wordless Chasidic songs from Eastern Europe) sung for the Hora dance, religious songs (with religious texts but non-religious in mood), nature songs (associated with nature and more developed than in Eastern Europe, often influenced by the Palestinian Arab and the Yeminite Jewish songs), workers' and Chalutzim songs (which naturally have had their true development only in Palestine). As time passed the Palestinain-Israeli folk-songs, which exhibited very different characteristics from those of Eastern Europe, steadily superseded the old ghetto songs for the purpose of arrangement and exploitation, in works by Jewish composers. (17)

Julius Chajes was a product of that time in history and his music was clearly influenced by the features of his environment. Many of his compositions incorporate the characteristics of the aforementioned categories. He, like many composers, was attracted by the exotic charm of Jewish liturgical or popular music, and by the opportunity

to re-create those old ties to his heritage. The flavor of that music is felt in his songs, cantatas and in his opera, Out of the Desert. (This opera was commissioned in 1966, to commemorate Detroit's Temple Israel's twenty-fifth anniversary. The libretto by Michael Atzomi Keen, is based on a Talmudic legend as interpreted by Chaim Nachman Bialik. It tells the story of the Jews' exodus from Egypt, the redemption of the children of Israel.)

Chajes is not atypical of his time. Earlier, after the first World War, many composers of Jewish descent were publishing. "At first they turned to the eastern Jewish folk song which had shaped the Russian composers' Jewish works, but then they went further back to the genuine roots of Hebrew music and its Oriental foundations (just as Chajes did when he came to Palestine). The movement which had started locally and was spiritually confined to the eastern Jewish sphere spread throughout the musical world, and when the tragic history of European Jewry reached it's heights with the pogroms and mass murders in the years of the second World War, many composers were deeply stirred by the ghastly tragedy and were inspired to create profound musical works in which the Jewish melos found personal expression." (18)

THE AMERICAN EXPERIENCE

In 1937, after two years of teaching, conducting, learning and composing in Palestine, Julius, now ree, was encouraged by his teacher Morris Rosenthal and his wife ("a marvelous teacher"), to leave Palestine and not to remain there as a teacher. Julius explains in the taped interview, that the Rosenthals felt he would grow musically, on a grander scale in the United States. And with his ability as a concert pianist, he would have more opportunity here. At that time, it was difficult to obtain a visa to enter the United States, so Rosenthal arranged auditions with managers and concerts for Julius so that he could come here as a performer.

From Israel and then to Vienna again, he came to New York to make his American debut as pianist in Town Hall, and over the CBS network (performing three sonata recitals during the three year period he remained there). In 1939 he was professor of composition at the New York College of Music.

Chajes (who had a fine sense of humor and an appreciation for a humorous situation), tells a story about the time he arrived in New York. He was barely here two weeks, when he was asked to play for a Jewish fund raiser, at the New York City Opera house, (which was then at the Masonic Hall.) Jan Peerce was scheduled to perform as well. At that concert there were (as is usual) many speakers expected. "I came out on the stage, and I receive a nice greeting. But that greeting swelled and it became bigger and bigger. And I thought, my God! they must've made so much publicity about me. How come so many people know me?

And I took maybe six bows until I noticed that LaGuardia was coming in through a side door and onto the stage, and the ovation wasn't for me. I was very embarrassed, and when LaGuardia came onto the stage, he was with many officials of the organization which had arranged the event. I went to an official and I said, (on the stage in front of three thousand people), 'Tell me, may be I should get off the stage?' And he said, 'No, but could you play something VERY short?' I played my own composition, Palestinian Dance, which takes two and a half minutes. I received polite applause. Everyone was waiting for LaGuardia who was already sitting on stage. And that was my debut in New York!" (That occurred before his real debut at Town Hall later on.)

The work of the Russian pioneers was continued in the United States. Some of the original members of the Jewish Folk Society exerted strong influence on young musicians. The National Jewish Music Council, sponsored by the National Jewish Welfare Board, was organized in the United States in order to foster composition and research in the Jewish community, and to propagate and distribute new material. Dr. Eric Werner and Joseph Yasser were among the foremost musicologists and writers and researchers. Of the many composers especially interested in Hebrew composition the outstanding names are Abraham Wolfe Binder, Jacob Weinberg, JULIUS CHAJES, Herbert Fromm, Gershon Ephros, Max Helfman, Isadore Freed, Harry Coopersmith, Reuben Kosakoff, Rabbi Israel Goldfarb, Hugo Adler, and Zavel Zilberts. The traditional element is strong in all works

of these contemporary composers, who belong stylistically--with few exceptions--in the world of late nineteenth-century and early twentieth-century Jewish music as created by the Russian school of Jewish composers. (19)

The revival of Jewish music began with the collection and then the arrangement of Jewish folk-songs, near the beginning of the present century. Soon Jewish composers were arranging folk-songs for part singing, as well as with piano accompaniment. Then, as the Zionist movement developed, after World War I, Jewish choral societies were formed in towns in Europe and in North and South America. This led to a demand for arrangements of Jewish Folk-songs for choral singing. Jewish choirmaster, cantors, and concert artists (such as Julius Chajes) met the demand. Other composers who created for that genre were Samuel Alman, Abraham Wolf Binder, Israel Brankmann, Joel Engel, Max Ettinger, Ziga-Hirschler, Leo Kopf, Lew Low, Aron Marko Rothmuller, Erich Elisha Samlaich, Lazare Saminsky, E.W. Sternberg, and Jacob Weinberg. (20)

Chajes accepted the challenge. Some of his best known compositions fall into the choral music category. His 142nd Psalm for Mixed Voices and Organ, a twelve minute cantata, with solo parts, was performed at the New York World's Fair in 1939, at the convention of the Union of American Hebrew Congregations in 1942, and at the annual concert of the American Guild of Organists in New York in 1944. (21) Of course it has been performed innumerable times since by Jewish and Christian choirs alike. (In fact, in 1956, a

Detroit Free Press article mentioned that, " Chajes learned, on a trip to New York, that it has gone into its sixth printing, an almost unprecedented occurrence for a choral work," (at that time.)

At the convention of Church Musicians and Organists in Chicago, The 142nd Psalm was cited as a fine example of modern church music in the 1940's.(22) The Psalm was performed with string orchestra, in a dedication for the opening of Detroit's Holocaust Memorial Center.

"The reason for the dedication," Chajes said, "is that I wrote this shortly before Hitler came to power, with all the fears of what would happen to European Jewry if he succeeded...If you would read the words of The 142nd Psalm, you would understand that I put into music the meaning of; 'I cried to the Lord with my voice''I poured out my sorrows before Him...Deliver me from them that pursue me, that for me are too mighty.' "(23) Zion Rise and Shine, a cantata for solo, mixed voices and organ, was composed in 1939. Another cantata, The Promised Land, composed in 1951 was first performed by the Detroit Center Symphony Orchestra with Julius Chajes conducting. Some other smaller choir pieces which are commonly performed in concert and/or temple programs (for professional or volunteer choir) include: Hallelujah (Psalm 98), Song of the Pioneers, Hora (Come Let Us Dance), Come and Dance With Me Hora, Rejoice in Zion-Sin'chu B'tzion, Song of Galilee and others.

At the time Julius first came to New York, he sur-

vived by doing hall concerts, teaching some students, and performing for organizations such as Hadassah, Mizrachi and other Jewish groups. He played Chopin, his own compositions, or compositions by other Jewish composers. In 1941, during the bombing of Pearl Harbor, the war was already ongoing in Europe. Chajes, being Jewish, thought that it might be dangerous to travel and concertize. Instead, looked for a permanent position.

At that time, The National Jewish Welfare Board had a concert agency which recommended artists for organizations or Jewish Community Centers. Since Chajes was on their roster, they contacted him when a position which required conducting and teaching became available in Detroit.

After having been in New York for three years Julius Chajes came to Detroit, Michigan to work for the Detroit Jewish Community Center. He then Founded the Center Symphony Orchestra, the Center Choral Society, and the Center Music School. He also conducted for High Holy Day Services at Temple Israel in Detroit. From 1941 until 1945 Julius held the position of music director at Detroit's Temple Beth El. He taught composition at the Institute of Musical Art, affiliated with the University of Detroit. Later he became conductor of the Cleveland Jewish Singing Society. Mr. Chajes also co-founded and was the artistic director of Detroit's Friends of Opera, Inc. In addition, he co-founded and chaired "Hashofar," a society for the advancement of Jewish Music and co-chaired the Detroit Round Table for Catholics, Jews, and Protestants. (24) Chajes also took the position of adjunct professor of piano at

Wayne State University, (a position he held for forty years).

It is obvious that Julius Chajes made a clear-cut decision to remain involved in the world of Jewish music. This period in Julius Chajes' life availed him of the opportunity to utilize his talents in both the world of Jewish music and the world of secular, and classical music. It also benefitted the world, and particularly the city of Detroit, to have the opportunity to experience Jewish music which would stand the test even in a non-Jewish environment.

"The Center Symphony Orchestra, which is non-sectarian, has evolved into a small chamber orchestra. It has performed in an intimate hall which has very good acoustics," Chajes explained. "Years ago it was a full orchestra with more than fifty members. When the Center moved and the community spread out, it was harder for me to find amateurs, many of whom were physicians, who were willing to travel the distance for rehearsal. I couldn't get all the amateurs to rehearsals and so it became a professional orchestra. Now," he boasted, "the concerts are so good that it's easy to get soloists to perform, not only from Detroit but from out of town." A proud Chajes pointed out, "Many of the present Detroit Symphony Orchestra musicians got their start with the Center Symphony. There are several musicians in the Boston Symphony and Philadelphia Symphony Orchestra who were originally members of the Center Symphony. Through the years, we have performed all nine symphonies by Beethoven, and Brahms' four symphonies. (25)

The United States certainly had its effect on Julius' creativity as did the other environs. Out of the American experience, came Song for Americans, first sung by the National Choral Society of 1000 voices, in 1941. This first performance took place on June 14, Flag Day, at the State Fairgrounds Coliseum. It is "a patriotic work for mixed voices, with words by Herman Wise, former Free Press music critic." (26)

Julius Chajes' entire life was devoted to music. It is no surprise that he married a musician. In a 1950 article in the Detroit News, the couple discussed their almost-ten-year marriage. Both European-born musicians seemed to have found "as large a measure of happiness and serenity in their adopted country and city, as mortals may be expected to achieve on this hurtling sphere." Mrs. Chajes called their romance "love over three continents". He and Marguerite first met in Asia (both were in Israel at the time); they had their first date in lovely pre-war Vienna, and were married in the mundane world of Toledo, Ohio.

"It seems, (in one story), that when she was in New York City, Marguerite, a beginner in a new land, needed a skilled accompanist, but lacked the money to hire one.

Julius, (already drawn by her charm), although he 'wanted to be a concert artist, not an accompanist,' agreed to play for her. 'I carefully listed her lessons and the amount she owed me, in a little book, but at the end of the year my employer married me and crossed out all of her debts to me,' he recalled with amusement."

It was the habit of the Chajes', after their marriage,

to make concert tours of Europe each summer. Julius played "half as soloist and half as accompanist for Marguerite." It was a tour, partly for "sweet sentiment's sake and partly for their art." Over the years, while performing for displaced persons, they made many observations regarding the changes that occurred in Europe during post-war times.

In April 1945, Julius Chajes, the Detroit conductor, concert pianist and composer, renounced allegiance to Austria and took the oath of citizenship before Judge Frank A. Picard in Federal Court. A concert of Chajes' compositions was presented in his honor at the Detroit Institute of Arts.

"Naturally I am overjoyed at being made a United States citizen," Chajes said. "I fully appreciate the obligations of this new privilege." (27) A little later his wife, Marguerite Kozenn, operatic soprano, also became a citizen.

Each year the Chajes' traveled, the Detroit newspapers would make mention and interview them regarding the situation abroad. One could write a book on the fascinating observations by the Chajes', on the gradual changes which occurred abroad during the many summers they concertized in Europe.

A 1946 Detroit News article discusses what Chajes found, "There was a longing for American music in Europe. Negro spirituals were very popular. The Chajes' found Czechoslovakia and Belgium leading in restoration and recovery. Life in Paris struggled to assume a normal level. Movies, concert and opera houses were crowded to capacity,

as were the outdoor cafes where an American dollar could buy a complete dinner. Parisian women were poorly dressed and of necessity had made a style of going without hose or hats.

Men's suits were scarce and tourists could not buy them, nor could they buy shoes because they were rationed. Paris newspapers, on the extreme left and the right, played up Negro lynchings in the United States and race discrimination." The Chajes' wondered what influences other than Communist were at work in France to embarrass the United States. There was an extreme shortage of coal, which was felt in industry and transportation.

More observations by Chajes showed that Switzerland was an oasis in Europe. Zurich was unusually clean and the food was excellent and plentiful. Swiss watches were cheaper in France and Belgium than in Switzerland. Prague, he noted, was exceedingly grateful to the United States. The generosity of UNRRA constantly was referred to. Chajes and his wife were presented with a diploma by the Dvorjak Society in Prague for presenting Rusalka for the first time in America (in Detroit).

As years passed, Julius became a celebrity in Detroit. He has been honored, many times over. On the tenth anniversary of his appointment at the Jewish Community Center, and his 40th birthday, he was honored at the Hotel Book Cadillac, for his many accomplishments and positions in Detroit, and because, "His compositions for voice and instruments have received wide recognition and performance both here and abroad".(28)

Not only were Chajes' compositions important, but in the world of music he became noticed as a fine performer and conductor. One Detroit News article describes a concert at which Chajes was honored. The complimentary review states, "The distinguished soloist (Schuster), was given equally scholarly support by Chajes and the orchestra in the brilliant and demanding accomplishment. While Chajes and Schuster were the individual stars of the concert, the (Chajes') orchestra took star honors unto itself with superb playing." "There followed a heroic performance of Beethoven's Prometheus overture and then came the orchestral highlight of the evening, Prokofieff's Classical Symphony. Its piquant dissonances within the framework of a Mozartean symphony call for an orchestra of expert ability and a conductor who is both a master of the classics and an authority on the charm and humor which Prokofieff wrote into the score.

Those the Classical Symphony had in its performance by Chajes and the Center Symphony. It was an interpretation so excellently smooth and delightful as to conceal the tremendous demands the score makes upon both players and conductor."(29) The performance "kept the audience deeply attentive and brought a tidal wave of applause. Chajes' direction of the orchestra was a gem of artistic perception."(30)

In a 1956 concert, as soloist, "Chajes reaffirmed his right to outstanding pianistic honors." He had permitted his stature as a virtuoso pianist to be placed in a less prominent role in his musical life. At that concert,

Chajes appeared as the program's guest in one of the "giants among piano concertos." The Hyman Broder Auditorium of the Jewish Community Center was filled to standing-room-only capacity.

Chajes' major appearances as a pianist in recent seasons had been as soloist in his own piano concerto. "But in Beethoven's fifth, he proved that his pianistic talents are not limited. Chajes' performance was not the stentorian treatment of the great E flat concerto. Rather, he gave it the touch of the poet he is as composer and conductor." (31)

At this point one could surely define Julius Chajes as a Jewish composer in America. Rothmuller, in The Music of the Jews defines Jewish composers in America as having "certain features, in addition to their Jewish quality, which determine or influence their musical character. Like their colleagues in Israel, almost all of them are either immigrant Jews, or at the most are only second-generation Americans. So they, too, are faced with the problems that arise from being uprooted on the one hand, and from being grafted into the developing culture of their new homeland on the other. The Jewish elements of their culture and musical perceptions are part of themselves, and they attempt to express these elements." Their art, however, is practised in a different cultural environment than Israel. There, the composers live and are active in a purely Jewish milieu and a Jewish country. Nevertheless, Julius Chajes always seemed to carry with him, and utilize, his Israeli experience, as well as his European experience.

These composers began to direct their art to the functional purposes of the religious service. Chajes understood the milieu of the synagogue because he conducted services first for the High Holy Days at Temple Israel, and then regularly for several years at Temple Beth El. The premiere of Chajes' Sabbath Evening Service, Shabbat Shalom took place in Temple Emanu-El in New York, under the direction of Lazare Saminsky, December 20, 1947. In 1952 it was published for cantor, mixed voices, and organ.(32)

When a man accomplishes so much, so well, he undoubtedly is allowed to feel self-satisfied and personally-rewarded. The world often awards and rewards his accomplishments as well.

In August, 1953, Israel hailed his artistry. There he was held in high esteem, which resulted in an invitation to go to the Holy Land for a recording session. The cause of Jewish music was taking form in Israel. It considered Chajes one of its most successful champions and contributors. A reviewer remarks, "A visit abroad is needed in order to sense the full stature of this Detroit composer.

In Israel, where I just missed him several times as he shuttled between Tel Aviv and Jerusalem on recording missions, he is greatly admired. His recordings, for future broadcast, over Radio Jerusalem, reached an impressive total. At least eight pressings of major works were made. Among them were the Hebrew Suite for Orchestra, Israeli Melodies for Strings, Aria for Voice and Orchestra, (with Mme. Kozenn), Evening Song with Orchestra, The 142nd Psalm for soloists, mixed chorus, and orchestra, Zion, Rise and

for soloists, mixed chorus, and orchestra, Zion, Rise and Shine, for mixed chorus and orchestra, Sextet for Piano, Clarinet and String Quartet, and the Sonata for Violin and Piano. With his usual sense of humor, "Chajes reported that he had had 'almost enough' hearings of Chajes' music, after a gruelling succession of rehearsals and performances." (33

Detroit did its share in honoring Chajes over the course of years. In 1961, on the twentieth anniversary of The Center Symphony and Chajes' conductorship, a program was offered which was made up of his compositions only. "Mayor Miriani has proclaimed Julius Chajes Day in observance of the event." It was to honor Julius on his fiftieth birthday. (34)

Chajes received a one-thousand dollar award from the American Society of Composers, Authors and Publishers (ASCAP). The organization chose him, for several years in a row, based on how often the composer's work has been performed, and how much credit he brings to ASCAP. The award was meant to encourage serious composers. (35)

As a direct result of his teaching, Chajes' students also achieved distinction. "In 1949, when the Detroit Musicians League, in conjunction with the Polish Consulate, sponsored a Chopin competition, five out of seven prize winners were his students. In 1966, Chajes' student Beth Rhodes was awarded the National Baldwin Keyboard award." Many students have appeared as soloists with the Detroit Symphony Orchestra. Chajes kept in touch with most of his former students. He mentioned "Paul Schoenfield, head of the

composition department at Toledo University, who had performed with Leonard Bernstein and in New York's Town Hall. I guess he might be the one who's most famous. I have another one who is a conductor in New York City, Kurt Saffir. He came from Vienna when he was nine and when he was sixteen went to the Juilliard School of Music. In New York he is conducting operas and is also connected with the Bach Society."

In the early 1960's Chajes and his wife Margueritte were divorced. In 1964 Julius met his second wife Annette, when she auditioned for him just after she moved to Detroit from Pennsylvania. Coincidentally, one of the pieces of sheet music she brought with her was one of his Hebrew songs called Galil. She, like many others, didn't realize that Chajes is pronounced 'Hi-as' and that he was the song's composer. Annette became one of the feature soloists at his concerts. A medical technician by trade, the mezzo-soprano sang in the professional quartet at Temple Beth El.

By 1984 The Chajes' had been married twenty years and had a son Jeffrey, nineteen. Annette also had two sons from a prior marriage, Richard and David Loring.

When Jeffrey Chajes was six Julius began giving him daily piano lessons. Chajes had taught many beginners over the years, so he had no doubt that he could teach his son. "Besides, I wouldn't trust anyone else", he says in the taped interview. By the time Jeffrey was eleven he played a concerto with the Center Symphony. He played three years in a row; a Mozart concerto, a Haydn concerto and a Beethoven concerto, every year till he was fourteen, to

packed houses. "Then Jeffrey discovered there was a life beyond piano. And it was a decision his parents seemed to have no problem accepting." At the time of this article, 1984, Jeffrey Chajes was considering entering the rabbinate, which didn't exactly come as a surprise to his father. Chajes remembered that he was descended from that long line of rabbis, traced back to 1520 in Lwow.(37)

At 73, one year before he died, Julius was still busy teaching piano. He found himself teaching about eighty percent adults and twenty percent children, a complete reversal of the old days. He was experiencing wonderful success with these adults, some of whom studied as children and some who were rank beginners. He cited as an example a sixty-year-old beginner who within six months was palying better than his grandsons who had been studying piano for two years. "Adults learn faster," insisted Chajes. "You have to have a completely different approach, though, because otherwise they get bored." Chajes believed that there was no relationship between talent and the desire to practise.

"Those who have worked with Julius Chajes claim that he is infinitely patient and wise and has a wonderful sense of humor, all of which make him irresistible to work with."(38)

Julius Chajes died on February 24, 1985, of congestive heart failure. Besides his musical achievements the obituary mentions that Mr. Chajes was fluent in six languages and was a tournament chess and bridge player. Today his wife Annette continues an association with the Jewish Community Center and promotes Julius' music with

annual concerts.

In the Detroit Jewish News article Julius Chajes reminisced. "I have no regrets. I couldn't have been happy with anything else. And if I have a happy nature, I think it's because my profession is what I really love...I just love it."

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'Painless Audition' Builds Orchestra

FEB 19 1954

By WILLIAM W. LUTZ

A decade ago a man strolling by Dexter and Davison with a fiddle or bass viol was in danger of abduction.

In those days the Jewish Community Center politely shanghaied almost anybody with musical talent to play in its budding symphony orchestra.

Today a man could walk by with a piano on his back and never get a nod. In 14 years the orchestra, made up of doctors, lawyers, housewives and youngsters, has grown from 9 to 52 pieces. The center's stage won't hold any more.

Julius Chajes, the conductor, now rates much of the orchestra's success to its method of "painless auditions."

BOW OUT GRACIOUSLY

People with musical talent never have been asked to appear for test solos but invited to play with the full orchestra at a rehearsal.

At these rehearsals Chajes always calls for a particularly trying number. Fledgelings quickly learn that the pace can be furious. Those with little talent are happy to bow out gracefully.

Occasionally the on-the-street recruiting proved embarrassing. One day, Don Shapiro, a dentist who plays clarinet, stopped a flute-carrying prospect and invited him to try out at the center.

"Sorry," said the flutist. "I am already employed with the Philadelphia Symphony."

Sure that nationally known artists volunteer to appear as guest soloists.

But in 1940, when Chajes, an immigrant, began his building program he had only strings and woodwinds—16 in all. He says his first concert was attended mainly by curiosity seekers. They wanted to see what he could make out of such peculiar instrumentation.

GROWS TOO BIG

Today the Friends of the Jewish Community Center Orchestra realize it has grown too big for its breeches. It needs a bigger auditorium for the growing audiences and a bigger stage.

Chajes says there are a number of doctors and dentists and factory workers he'd like to crowd onto the stage. A few housewives, too.

In time, the Friends say, he may get the room.

ALL FAITHS IN IT

The orchestra is made up of Catholics, Protestants and Jews, so that it boasts harmony both in the fields of music and brotherhood.

Its makeup of people of various professions has produced some trying moments.

One evening as a concert was about to begin, the second violinist, a doctor, announced he had just got a rush call from a patient.

"Can't you call your assistant?" Chajes asked.

"That's a good idea," said the doctor. "He's in the audience. I gave him a free ticket."

REHEARSE ON SUNDAYS

Rehearsals are held on Sunday mornings. Except for the housewives who complained they had to prepare the day's dinner, this was the best time to draw together the doctors, dentists and others.

The orchestra has both a mother-son and a father-son combination. Mrs. Esther Rosenthal, 3305 Burlingame, is a violinist, and her son, Avram, a librarian, is a flutist.

Larry Wardrop Sr., 5135 Cass, plays first oboe and his son a trombone.

Last year a man who had retired from the Boston and Detroit symphony orchestras was retired from the Center Orchestra. He played until he was 84 and no longer able to get aboard the stage unaided.

MOST ARE AMATEURS

Of the 52 members, all but 10 are amateurs. The others are professional musicians who occasionally tutor their playing partners.

Under Chajes' direction, the orchestra has reached such sta-

Julius Chajes performed in concert many times during his lifetime. On the following pages the reader will find numerous excerpts from articles written in the Detroit News and in the Detroit Free Press. These articles discuss some of the concerts Mr. Chajes participated in. Several articles give the reader a description of Chajes' style as composer.

Detroit News '54

Conductor-Composer, Violinist Star in Concert

Julius Chajes was two of them, as master conductor of the Jewish Community Center Symphony Orchestra, and as master composer.

The third was his violin, a Pole who plays the violin in the grand manner and the great tradition.

The musical life of Detroit was enriched by this city's premiere of Chajes' "Suite in Modo Contrapuncto for Strings." It is interesting to note how sympathetically, and how fondly Chajes, primarily a pianist, writes for the strings.

The opening part of the suite, the allegro, seemed to move at too "maestoso" a pace, and while it may appear impertinent to question a composer's handling of his own work, it is possible that Chajes, with characteristic modesty, deliberately did not let his brainchild glow so brilliantly in that movement as it might have under a more disinterested composer.

IN CLASSICAL STYLE

In the andante, the composer, the conductor and the orchestra ascended to glory, and the movement was a jewel of song. Some marvelous fugal composition, marked the scherzo, and the finale was a rollicking musical moment. Adhering closely to classical tradition, the suite was endearing on first hearing, and will have more devoted ones than the more devoted ones than the members of the Center Symphony gave its premiere.

The house lights had to be turned on to put a stop to the crowd's applause.

The Chajes work, given its first performance last night, is dedicated to the memory of Dr. Wineman, whose widow was in the audience.

It is a somewhat abbreviated but intriguing work, with a 19th-century feel, but it is based on the Dorian and Phrygian scales. It has fresh, even in its borrowed ancient pattern and yardstick, the endorsement of an overflow audience.

Loving Interpreter Offers Chajes' Piano Concerto

By JOSEF MOSSMAN

A noteworthy composer had the services of a noteworthy interpreter when Julius Chajes appeared as soloist in his own piano concerto in E major with the Center Symphony Orchestra last night in Hyman C. Broder Auditorium.

Chajes, regularly conductor of the symphony, triumphed in both his roles, for his work for piano and orchestra in a major contribution to concert literature, and its demands upon the soloist can be fulfilled only by a virtuoso of prodigious comprehension of both artistry and technique.

ROMANTIC SCHOOL

The concerto, its construction rooted firmly in the classic rules of sound musical taste, is distinguished by the originality and inspiration that make Chajes a foremost composer among modern romantics.

Its progress from the opening

Mischakoff and Chajes in Outstanding Recital

By JOSEF MOSSMAN

Detroit News '56

theme of the first movement through a little scherzando to the second theme, the tender song of the second movement with its amazing fuge, the brilliant rondo finale all bear the touches of a master creator.

Admirable as are Chajes' achievements as composer and conductor, his every appearance as a pianist evokes enthusiastic demands for more. He was coaxed by the audience's loud approval last night to add a group of solos, in which his keyboard mastery was exhibited in a fashion to match his towering accomplishment in the major work with orchestra.

WELL-SUPPORTED

Henri Nosen, taking Chajes' usual place on the podium for the evening, conducted the orchestra in an accompaniment to the concerto that came close to matching the soloist's striking performance.

The major orchestral work of

The hall was filled for the music-making of two Detroit musicians whose talents are a matter of worldwide recognition.

Chajes' sonata in A minor had the historic distinction of the composer at the piano and the artistry of one of the world's great interpreters of violin music. The collaboration of the two was a miraculous achievement of musical understanding and technical precision in the Chajes sonata as well as in the Beethoven and Brahms sonatas they played.

OF MANY MOODS

The Chajes sonata is a work of studied moods and colors. Its first movement is an outpouring of passionate song, Oriental in color. The slow movement is a mourner's prayer, reminiscent of age-old longings and sorrows, and the two final movements reflected the delicate imagery of modern French expression.

But there is nothing imitative about the sonata. It is solid, scholarly, beautiful music, and should become a staunch and stalwart pillar of the violin repertoire.

Mischakoff, concertmaster of the Detroit Symphony, played with an inspired array of tonal colorings. Chajes' brilliant pianism was, of course, definite in its own sonata.

TALENTS MERGED

The recital was one of duets, and as such, it was a totally harmonious merger of talents. But each of the performers had in-

Center Symphony's Opening Is Impressive

By JOHN FINLAYSON

The Center Symphony Orchestra, which attained top quality musicianship both in its own right and through the soloist's season, presented last night at the Hyman C. Broder Auditorium, 4039 Davidson west, a program boasted three new compositions, including the concerto in E major by Julius Chajes, who played the piano part. The program also featured the "Suite in Modo Contrapuncto" for strings, and Paul Orlitzky, principal cellist with the Detroit Symphony, who played the cello part.

The Chajes work, given its first performance last night, is dedicated to the memory of Dr. Wineman, whose widow was in the audience.

It is a somewhat abbreviated but intriguing work, with a 19th-century feel, but it is based on the Dorian and Phrygian scales. It has fresh, even in its borrowed ancient pattern and yardstick, the endorsement of an overflow audience.

Detroit News '57

Composer Directs Own Cello Work

By JOSEF MOSSMAN

The performance of a work of major musical merit by an outstanding virtuoso soloist and under the direction of its creator featured the Concert in Hyman Orchestra's Auditorium last night. Paul Olefsky, cellist and composer-conductor, was the soloist, and he was the composer of the work. The performance was only 19, and it was a composition of surprising maturity, profound in its content, brilliant, and even dramatic in its

scoring for both cello and orchestra.

SUPERB ARTISTRY

Olefsky, principal cellist of the Detroit Symphony, evaluated and projected the concerto's beauties with superb artistry. Olefsky achieved a peak of elegant ensemble in the rousing finale of the work.

Olefsky and the orchestra opened the program with Haydn's concerto in D. The cellist made hide of exquisite lyricism while preserving the classic intent of the work. Olefsky's superb technique was displayed in a cadenza of his own composition.

CELLO MASTERY

Both the Chajes and Haydn works provided the soloist with excellent grounds for displaying his outstanding musicianship and mastery of the cello. The Center Symphony assumed

a mighty task when it played Brahms' variations on a Haydn theme. It is one of the most demanding of orchestral works. Under Chajes' direction the orchestra played skillfully Brahms' classic treatments of a simple tune, falling only slightly short of the most desirable contrast in tone and dynamics.

Detroit Free Press '61

Chajes' Chamber Works Melodic, Well Constructed

By COLLINS GEORGE
Free Press Music Writer

For the second time this season, the public was offered an evening of the works of Julius Chajes. The first was a concert of his symphonic works, with Paul Farcy leading the orchestra.

Earlier in the season, the Center Symphony Orchestra, which Chajes directs, presented a concert of his symphonic works, with Paul Farcy leading the orchestra.

Monday, at the Art Institute, the Music Study Club presented four of his chamber works, using several of the Detroit Symphony Orchestra personnel.

All Chajes' works are well constructed, straightforward, melodic, occasionally tuneful.

He is no innovator. The standard, the 12-tone movement, the experimentalists have had no effect on his work.

His works are all centered around a definite tonality. His progression, his development of themes are generally predictable.

But, within this 19th Century romantic frame, Chajes constructs work of great charm and appeal. This was especially noticeable in the first work of the evening.

This is his second string quartet, which he completed in Vienna in 1951.

It is a beautiful work throughout, showing an inner calm on the part of the composer which carries over into his music.

The artists in the quartet were William Markham and leader Farcy, violin; Nathan

Gordon, viola; Markham, cello.

The youthful quartet furnished a fine force of his which Markham K for the first time.

The other nine programs were a variety of music in which Farcy played a Piano solo, the least of the evening.



George

D.N. May 5, 1945

New York Synagog Honors Detroit

NEW YORK, May 5.—The Ninety-seventh Psalm, a new composition by Julius Chajes, music director of the Detroit Jewish Community Center, will be given its first performance at the Park Avenue Synagogue here Friday, at the third annual Sabbath Eve service of liturgical music by contemporary composers. Mr. Chajes has dedicated the composition to the memory of Franklin Delano Roosevelt.

CONCERTS

D.F.P. '45

New York to Hear Works of Chajes

D.N. 1932

New Works by Chajes Are Heard

By JOHN FINLAYSON

THE CHAJES, husband Julius, composer and pianist, and his wife, Soprano Marguerite Kozenn, have a musical renown all their own in this locality. And in the instance of Chajes particularly this fame has already spread far and wide and is likely to be long-lasting.

The two of them have a diligence, a talent and a dedication which has won them many friends in a circle of discerning music followers. Assisted Monday evening by artists, all from the Detroit Symphony Orchestra, they drew a "full house" to the lecture hall of the Institute of Arts.

THE CONCERT was in the nature of a special occasion, for two of Chajes' compositions, "String Quartet No. 2 in G" and his "Hebrew Suite for Clarinet, String Quartet and Piano," were given first hearings.

Both are compositions of considerable musical merit. The first seems to send forth the strings on their separate ways, with appealing reunions along the way to establish the essential unity of the composition. Zinovi Bistrizky and Santo Urso, violinists; David Schwartz, violist and Thaddeus Markiewicz, cellist, gave the first fine reading, especially in the last movement in which Chajes strikes, so to speak, the most responsive chords.

"Hebrew Suite," with all the

strings employed, Chajes at the piano and Barney Rosen carrying the theme line on the clarinet is a plaintive, skilfully fashioned composition which contains much for the musical ear and is a creative effort of considerable consequence.

Rosen bore the burdens of this fine composition without a noticeable flaw, and when one considers how the voice of the clarinet, involved in a majority string enterprises, must speak with flawless clarity since its tonal qualities dominate all others, this musician's role was especially commendable.

Miss Kozenn, accompanied by Messrs. Bistrizky, Markiewicz and Chajes, sang the Rocco Suite by the German composer, Herman Zilcher. Hers is a talent for song in

which the natural vocal equipment exists in unequal proportion to the intelligence and skill of her interpretation.

Chajes' "Trio in D Minor for Violin Cello and Piano" was the other number on the program. In it the cello dominates and there is evident the lyrical flow which is the especial characteristic of the composer's work.

D.N. 1949

3 Sonatas Presented at Recital

34-2 BY CECIL RETEON

THREE SONATAS were on the program presented by Julius Chajes, pianist, and Zinovi Bistrizky, violinist, at the Institute of Arts lecture hall Monday night and the small hall was filled to capacity for the excellent joint-recital.

The two are well-known in Detroit music circles and need no introduction. Everyone is aware of the fact that Chajes is a noted composer and director of music activities at the Jewish Community Center. Bistrizky was long associated with the Detroit Symphony Orchestra and was concertmaster at the State Fair concerts last summer. Each is a first-rate artist and a valuable asset to the city's cultural life.

THE THREE sonatas offered much variety in style and mood. Mozart's Sonata is L. Major came first and was in some respects a good work with which to open a recital. It served some appetizer serves — preparing those gathered at the board for even better things to come. It is a composition that has a joyous quality throughout.

The evening's high point was reached when the pair of recitalists played Brahms' D Minor Sonata, a noble work which is melodic and possesses great beauty and much vigor.

CHAJES' OWN A Minor sonata came between the Mozart and the Brahms to provide an interesting contrast. A brilliant piece of writing the sonata was composed by Chajes in 1944 and was first performed in Detroit in 1945. It has a sparkling scherzo and a dramatic allegro movement which brings it to an exciting climax.

The sonata evoked many rounds of applause and the two recitalists returned to repeat the last movement.

Throughout the program Chajes and Bistrizky demonstrated a laudable capacity for team-citalists. They are excellent re-

D.F.P. '52

Jeff Applaud
Critic
Julius Chajes

BY LARRY WEISS
One of the city's leading music critics and most respected music writers, Larry Weiss, presented his latest review of the Chajes-Bistrizky recital in the Detroit Free Press. Weiss, who is also a composer and pianist, was particularly impressed by the quality of the music presented by the two artists. He praised Chajes' compositions for their originality and Bistrizky's playing for its technical mastery and musical insight. Weiss concluded that the recital was a most successful one and that the two artists are well deserving of the high praise they received.

D.N. 1953

Chajes Plays Own Concerto in Premiere

By RUSSELL McLAUCHLIN

Julius Chajes, a Detroit for the past dozen years and director of music of the Jewish Community Center, was soloist with the Detroit Symphony, at the ninth subscription concert at the Masonic Auditorium last night.

Chajes played the solo line in his own Concerto for Piano and Orchestra in E-flat major whose premiere took place in Vienna last year. Last night's was its first American performance.

It was obviously composed by a mature and scholarly musician who comprehends the architecture of major music and is able to adorn it with the fruits of a singularly free imagination.

NOTABLE STYLE

As an executant, Chajes has considerable style and the ease and fluidity of his manner, in the delivery of complicated music, are noteworthy. He has set himself some taxing tasks in this concerto. Few and far between are the moments when the piano surrenders to the orchestra. It needs a hard-driving artist at the keys; a set of fingers capable of much technical scope.

The program with Paul Paray on the stand, was otherwise a rather conventional symphonic evening, the principal work being Beethoven's Fourth Symphony in B-flat major, that curiously unexciting chapter in his productive story which came between the astonishing "Eroica" and "Fate Knocks at the Door."

LACKS GREATNESS

The Fourth, to these ears, seems strangely to lack the

unique greatness of its neighbors and to resemble nothing so much as a technically perfect symphonic exercise, occurring somewhere in the mid-career of Papa Haydn. It has the form and strict use of instruments and its faults are probably none. But its lofty virtues are equally hard to descry.

However, Paray presented it with all the care he could have lavished on a masterpiece and contrived to illustrate, in the course of its pages, just about every merit of the orchestra.

The evening opened with the "Marriage of Figaro" Overture of Mozart and closed with excerpts from Berlioz' "Damnation of Faust," with that hearty, moving example of Hungarian tumult called the "Rakoczy March," providing the occasion with a lively finale.

CONCERTS

D.N. 1952 Chajes to Be Soloist, Nosco Guest Conductor

Julius Chajes, conductor of the Center Symphony Orchestra, will appear as piano soloist with the orchestra at 8:30 p.m. Tuesday in the Hyman C. Broder auditorium, 4059 Davidson west, and his regular place as conductor will be assumed for the evening by Henri Nosco.

Chajes will be heard in his own concerto for piano and orchestra, one of his many compositions that have won world acclaim. He played the premiere of the concerto with the Vienna Philharmonic, and later was soloist in the work with the Detroit Symphony Orchestra.

The performance of Chajes' concerto will be a tribute to the current Jewish Music Festival observance.

with the NBC Symphony, and as assistant conductor for Walter Damrosch in the historic Music Appreciation radio series.

Tickets for the concert are available at Grinnell's and at the Jewish Community Center.



review

PIANO SOLOIST — Julius Chajes, conductor of the Center Symphony Orchestra, will play Beethoven's "Eroica" with the orchestra as soloist at the Tuesday evening concert at the Jewish Community Center, 4059 Davidson west. Henri Nosco will be guest conductor. Isidor Saslav, David Cerone and Kenneth Goldsmith will be featured in a Vivaldi concerto for three violins.

D.F.P. '58 Conductor To Appear As Soloist

The Center Symphony Orchestra will feature Julius Chajes, its regular conductor, as soloist in a concerto for piano and orchestra at 8:30 p.m. Tuesday at the Davidson Branch of the Jewish Community Center. Henri Nosco, conductor of the South Branch Symphony, will be guest conductor. The concert has been sold out for in advance.



Classical performance

D.F.P. '57 Conductor To Be Soloist At Concert

Julius Chajes, permanent conductor of the Center Symphony, will appear as piano soloist at the concert at 8:30 p.m. Tuesday in the Hyman C. Broder auditorium, 4059 Davidson west. Henri Nosco will be guest conductor. Isidor Saslav, David Cerone and Kenneth Goldsmith will be featured in a Vivaldi concerto for three violins.



CONCERTS

MUSIC

CONCERTS

Chajes' Pen, at 50, Is Busy

BY COLLIER GORDON
Free Press Staff Writer

During the last week, Julius Chajes, conductor of the Center Symphony Orchestra and a prominent composer, celebrated his 50th birthday.

Chajes, with his wife, soprano Marguerite Kamen, has received numerous honors both here and abroad. He has taught music nearly for 15 years.

His piano concerto was introduced in Detroit by Paul Pury with the Detroit Symphony Orchestra.

An attempt is to make a record of his work in the past 50 years. The record will be published in the form of a book.

Chajes has been the composer of many songs and has also written for the stage. He has been a member of the American Music Association since 1925.

Chajes was born in Russia. He came to this country in 1915. He has been a resident of Detroit since 1925.

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There is no doubt in the minds of the audience as to his talent.



Julius Chajes

D.F.P. '63 Pianist's Concerto Makes U.S. Bow Here

BY J. BOWEN CALLAGHAN
Free Press Staff Writer

The Concerto in E by Julius Chajes, was given its first American performance Thursday night at the Music Temple, with the composer at the piano and Paul Pury conducting. The performance was part of a program in which Chajes' music, "The Marriage of Figaro" and Beethoven's Fourth, which Chajes wrote, made its U.S. debut.

A BREVET WAS in not the least a strong and added to the concert. Chajes, a pianist and composer of international repute, has composed a concerto that demands much of the soloist, but which provides a magnificent reward.

With the piano at the keyboard and with a minimum of accompaniment, the concerto was given its first performance.

The composer, who came from the latter-day school of romanticism, revealed well within the work, with changing moods, that he is a composer of the future. In this he is to be reckoned, if not to the future.

The first movement is of a more serious nature, and some of the more far-reaching display there are abrupt and dramatic changes of the solo piano which fill the requirements of the first movement.

Throughout the movement, the composer was in top form in the second movement, which Pury played with a bright and shining pace, and in the third movement, which ended the concert.

The work was a valuable contribution to the literature for the piano, and the composer, not only a composer, but a pianist of considerable attainments.

The orchestra, under Pury's direction, gave the best of support in the performance.

Chajes' music, which was made through the freely discerning interpretation given it. One important detail and in the making of the entire composition.

D.N. '61

Chajes in Solo With Orchestra

Julius Chajes will be soloist in Chopin's Polonaise Brillante, Op. 22, with the Center Symphony Orchestra at 8:30

p.m. Tuesday at the Aaron DeRoy Theater of the Jewish Community Center.

He also will conduct the second portion of the concert featuring Schubert's "Tragic" Symphony No. 4.

Emily Adams, violinist and concert mistress of the Center Symphony Orchestra and member of the Detroit Symphony Orchestra, also will be soloist.

Albert Tipton will conduct the first half of the program.

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