

Chajes has a winner with new record album

"CHAJES PLAYS CHAJES PART II," "Piano Concerto in E," Julius Chajes, pianist; Orchestra Suisse Romande, Edmond Appia, conductor. "Israeli Melodies for Strings," Julius Chajes, conductor. Archer Record Pressing Company, Detroit.

By GRETCHEN McHUGH

Julius Chajes' Piano Concerto in E blends the melodies and harmonies of Israeli folk music into an intellectually

sophisticated and emotionally satisfying work. The performance by composer-pianist Chajes and conductor Edmond Appia brings intelligence and spirit to these technical and emotional challenges.

THE CONCERTO COMBINES some so-called opposites. The archaic Phrygian mode coexists with modern, complex rhythms, for example. There is both rigorous classicism in the strict

adherence to modal sounds and soaring and evocative lyricism in the romantic manner of Liszt.

Chajes' concerto also expresses some characteristics of nationalistic composers such as Smetana, Grieg and Mussorgsky. They, too, used specific harmonies and folk melodies to express the flavor of their homelands. Mussorgsky's "Pictures at an Exhibition" and Smetana's "The Moldau," the musical description of a Bohemian river, come to mind.

In Chajes' concerto, specific Israeli sounds are the extensive use of the fourth interval as well as the insistent minor second from the Phrygian mode.

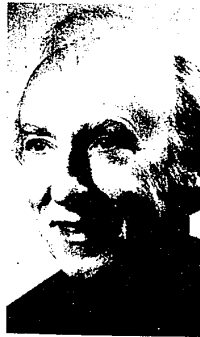
Chajes also suggests pastoral scenes with the use of bells and bell-like piano passages, further linking his work to the impressionistic side of late 19th century music.

The first and third movements of the concerto are written in the Phrygian mode. This is one of the seven ancient Greek scales. The Phrygian mode begins with the pattern of half and whole steps that comes by starting a scale on E on the piano and playing only white keys.

It produces a haunting, archaic effect which permeates the concerto. Even when another key is used, the scale is still Phrygian, and the pervasive insistence on this pattern of sounds is one of the powerful unifying elements of the concerto.

There are modern elements, too. Sophisticated rhythmic play is one of them. Another is the variety of textures, especially within the piano part itself. Shimmering bell-like sounds, toccata sections, deep rich phrases are all there, and they're all clearly delineated by the performer.

CHAJES' FINELY ARTICULATED TECHNIQUE—sparse use of the pedal



JULIUS CHAJES

and wide range of different touches—links him stylistically with Horowitz, makes the contrasts effective and sets a high pianistic standard.

Although the work is complex, it doesn't have to be analyzed to be enjoyed. It's brave, expressive music which makes coherent unity out of the opposite elements which Chajes chose.

Orchestration is interesting in its own right, marking Chajes as a fine contemporary composer well-versed in the musical language of modern, romantic and classic idioms.

THE ISRAELI MELODIES," done here for strings as they were for piano in "Chajes Plays Chajes Part I," evoke a sweeter mood than the piano version does. As with any orchestration of a piano piece, preference for one or the other remains an individual matter.

This work is modal too—Dorian this time, basically a D minor scale. It is also classical in its strict use of canon, binary and ternary forms and romantic in the use of haunting Israeli melodies. And, like the concerto, the music for all its complexity, is beautiful listening.



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Vegetables can be used for yard decorations

So you want to plant a vegetable garden but are afraid of having an unsightly yard?

J. Lee Taylor, extension horticulturist at Michigan State University, has advice on planting an ornamental vegetable garden that will combine exterior decorating in your yard and interior decorating on your table.

"Many common edible vegetables are interesting or attractive to look at," said Taylor. "Some are grown strictly for their looks. Whether you have a large garden or a small space, ornamental vegetables provide many gardening possibilities."

One approach he advises is combining flowers and vegetables in the same plot. Another is to plant an edible but attractive border around a flower or vegetable garden.

"Some examples of ornamental combinations are kale and cabbages of contrasting colors. Swiss chard or other rhubarb-type plants make a nice border," Taylor said.

Lettuce, peppers of various shapes

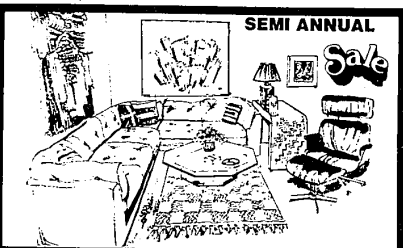
and colors, broccoli, cauliflower—white-headed and green—and Brussels sprouts are good choices to combine with flowers. As garden edgers, try carrots, parsley or parsnips; as a screen, scarlet runner peas.

SUCH PLANTS can also be used as borders along walls in the front yard, as a decorative eye-catcher on the front lawn or in containers on a porch or beside it.

Asparagus makes a nice bushy border and has a lovely yellow cloy in the fall. Along with rhubarb, which is also a perennial, it can be used as a permanent border.

Read seed packets and catalogues carefully, Taylor suggested, and choose ornamental vegetables the same way you'd choose flowering annuals—by height, color, flowering time and amount of space needed.

If you're not satisfied with this year's combination, make a note when your garden is at its best to arrange colors, textures, heights and spacing differently next year.



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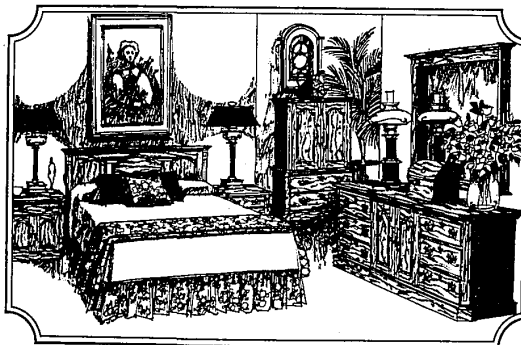
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