

*Living Masters of Music*

JOSEPH JOACHIM



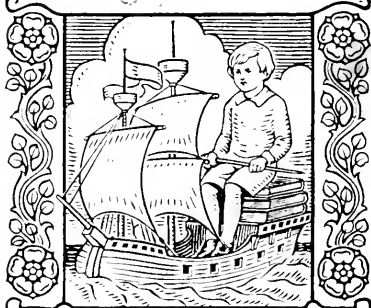
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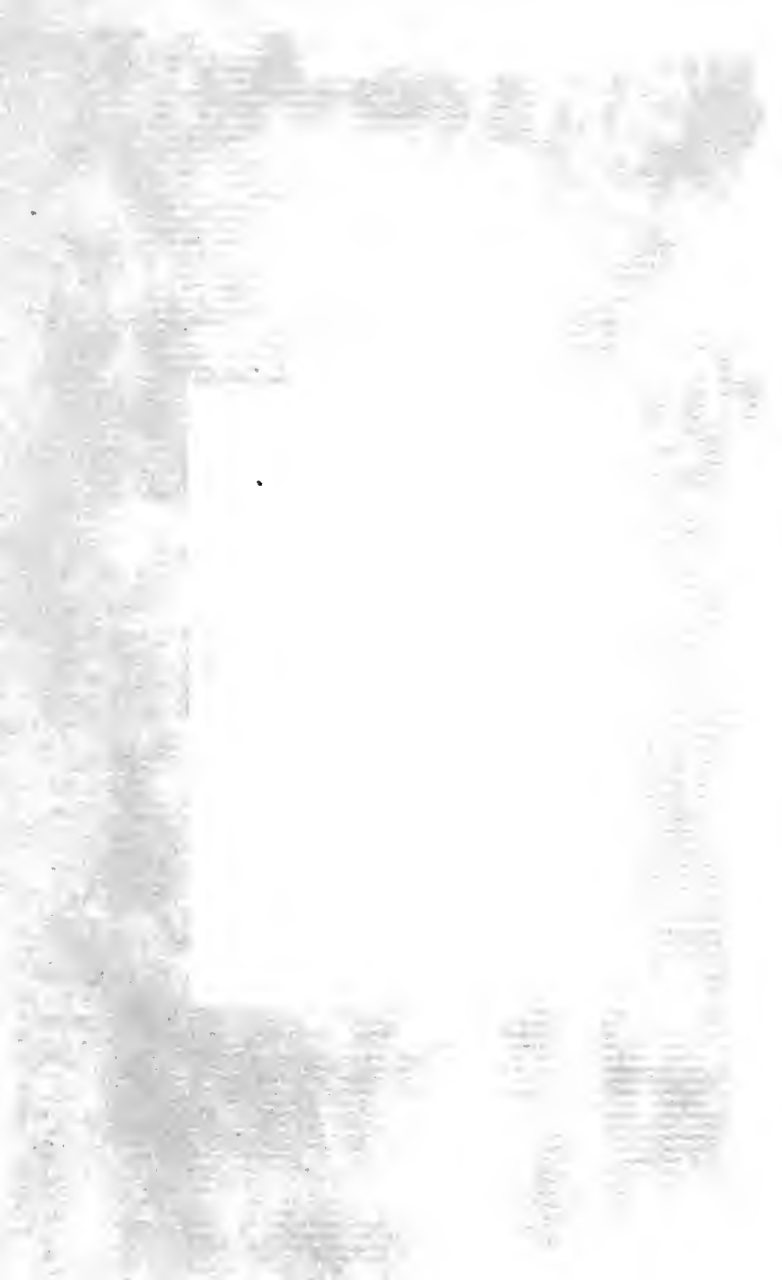
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LIVING MASTERS OF MUSIC—VI.  
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JOSEPH JOACHIM









# JOSEPH JOACHIM

BY J. A. FULLER MAITLAND



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## PREFACE

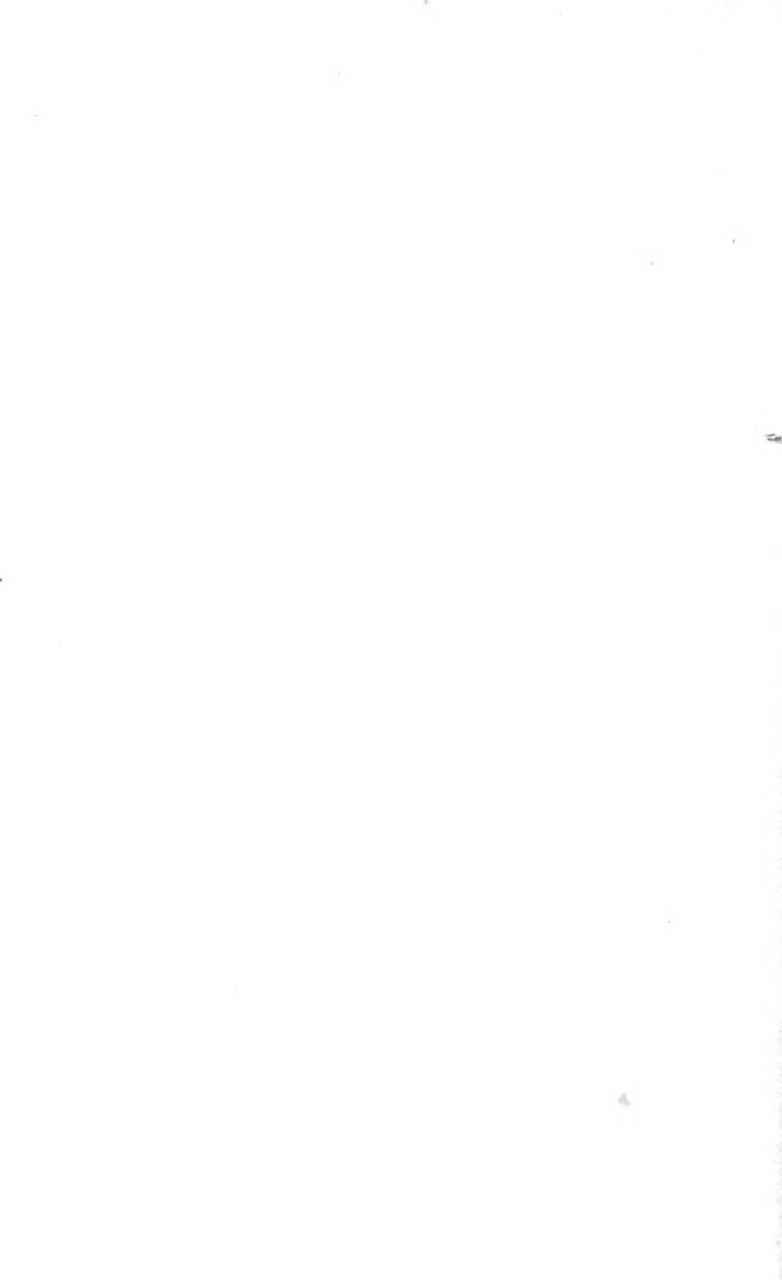
It is perhaps right that panegyric should be the prevailing note of contemporary biography ; it is at all events much easier to discount praise than blame, and one gets a far more vivid picture from the man who admires his subject, even if it be with only the foolish admiration of a Boswell, than through the atmosphere of hardly concealed invective in which some modern biographers have chosen to shroud the figure they present. The system of panegyric has one drawback, though it may be considered an indirect one ; if superlatives are spread too thick, like the butter in the moving ballad of "The Walrus and the Carpenter," over individuals whose ultimate position in the history of art must at present be a little uncertain, what terms are to be employed in speaking of one whose place among the immortals of music has long

been an accepted fact? If the language of praise has been exhausted over a Gossec or a Steibelt, how shall we write about a Haydn or a Beethoven? But if it is difficult to find words that shall unite a judicial impartiality with adequate appreciation, it cannot be other than a grateful task to attempt to write even a short sketch of a life so full of dignity, usefulness, and beauty as that of Joseph Joachim.

*The Author's thanks are due to the kindness of the owners of various portraits of Joachim, notably to Mr. Henry Joachim, the possessor of the daguerreotype opposite page 6 (which was kindly photographed for this book by Professor A. B. W. Kennedy, F.R.S.), and Mrs. Frank Gibson (Mme. Eugenie Joachim), for the portraits on pp. 14 and 26, and Mr. G. Andrews of Guildford, as well as to the owner of the copyright in the portrait by Watts & Sargent.*

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JOSEPH JOACHIM



# JOSEPH JOACHIM

## CHAPTER I

### HIS CAREER

THE facts of Joachim's life can be very briefly recorded ; and after all it is not his career that matters so much to the history of music, as the influence of his personality, the straightforwardness of his character, his singleness of artistic aim, and the faithfulness with which he has followed his highest ideals.

Born at Kitsee, near Pressburg, in Hungary, on June 28, 1831, the seventh child of Julius and Fanny Joachim, he, like his brothers and sisters, was brought up in the Jewish faith, in which he remained until about 1854, when he embraced the Christian religion. In 1833 the family moved to Pesth. It was a fortunate accident that a certain medical

student, named Stieglitz, an enthusiastic amateur violinist, noticing the child's efforts to follow his sister's singing on a toy fiddle, began teaching him the rudiments, and induced the parents, who were not specially musical themselves, to send him for regular instruction to Serwaczynski, who superintended his first studies on the violin while he was attending the public elementary school of the town. His first appearance in public took place on March 17, 1839, when he joined his master in a double concerto by Eck, and played a difficult set of variations on a waltz of Schubert. On the persuasions of a cousin, Frl. Fanny Figdor, the boy was sent to Vienna, and at first studied with Miska Hauser for a few months, afterwards going to Georg Hellmesberger the elder, whose two sons, about Joachim's age, were also his most proficient pupils. On one occasion, when the three boys, together with a fourth, named Simon, played Maurer's famous concerto for four violins, one of them was found to be so backward in the use of the bow that the master considered he would never make a good violinist. It is hard in the present day

to believe that this one was Joachim himself. But Serwaczynski had allowed a habit of stiffening the arm to be formed, and it seemed for a time as if the defect were incurable. By another fortunate accident the boy, instead of being ignominiously taken home and put to some other profession, was allowed to stay to hear Ernst in Vienna, and an opportunity was found of getting Ernst's opinion on the boy's prospects. He recommended his going to Joseph Böhm, and this splendid teacher, finding Joachim an apt pupil, soon uprooted what was wrong, and did much to make him the incomparable master of the bow that he has been for so many years. Böhm, like Hellmesberger, gave Joachim his early insight into the later quartets of Beethoven, which, even in Vienna, were at that time a sealed book to the public. When the course of training under Böhm was finished, the master was anxious to send the pupil to Paris, where all the great virtuosi resorted in order to get a kind of hall-mark set upon their attainments in the appreciation of the cultured French amateurs. Again the boy's good angel intervened. Frl. Figdor, who had married a

Leipzig merchant, was anxious for her young cousin to come to Leipzig, where Mendelssohn was just starting the famous conservatorium. She probably saw that the earnest artistic aim with which the school was being formed would suit the boy's nature better than the atmosphere of Paris ; and luckily for the world, he was sent to Leipzig in 1843, with the object of entering the school in the usual way. But when Mendelssohn heard him play, and examined him in various departments of musical knowledge, he wisely decided that it would be better for him to study privately, and so it was arranged for him to do, pursuing his general studies under a tutor, named Hering, learning the theoretical side of music from Moritz Hauptmann, and receiving advice from Ferdinand David and from Mendelssohn himself. Joachim's steadfast adherence to the best things in music, and to them alone, is no doubt one of the results of this intimacy ; and in practical music, it is stated by Joachim's biographer that the artist's "inimitable *rubato* may be traced to the example of Mendelssohn, who understood perfectly how to blend one subject with another without

forcing the passage in the slightest degree." The boy's first appearance before the Leipzig public took place in the Gewandhaus on August 19, 1843, at a concert given by Pauline Viardot-Garcia.

In 1844 Joachim paid his first visit to London, armed with a letter of introduction to H. Klingemann, of the Hanoverian embassy, from Mendelssohn, whose recommendation contained these words: "His manner of playing all modern and classical solos, his interpretation, his perfect comprehension of music, and the promise in him of a noble service to art, will, I am sure, lead you to think as highly of him as I do. But at the same time, he is a capital, healthy, well-brought-up, and altogether thoroughly good and clever lad, full of intelligence and very straightforward. Therefore be kind to him, look after him in great London, and introduce him to those of our friends who will appreciate such an exceptional personality, and in whose acquaintance he, for his part, will also find pleasure and stimulation." These words were a far truer augury for Joachim's career in England than was to be found in the

conditions of his first appearance in public in London. It is, of course, obvious to every one who knows about music that beginners, like beggars, cannot be choosers of the kind of concerts in which they will appear. But there is something very amusing in the account of the performance that took place at Drury Lane Theatre for the benefit of the egregious "poet" Bunn, on March 28, 1844. Between the first and second acts of the "Bohemian Girl" (we are not told whether the whole opera was given or not) there was a "Miscellaneous Concert," mostly undertaken by Ignaz Moscheles, who played a fantasia on Irish airs for piano and orchestra, and took part with Mme. Dulcken and Benedict in a "concertante" for three pianos of his own. The programme contained the announcement that "The celebrated Hungarian boy, Master Joachim, will make his first appearance before an English public and perform Grand Variations for the violin on a theme from Rossini's 'Othello' by Ernst." It was long before the antithesis of "Bohemian Girl" and "Hungarian boy" was forgotten by those who knew Joachim well enough to





GEORGE AND THE TIME OF HIS FIRST VISIT TO ENGLAND  
*1841*



rally him on the conditions of his first appearance in London. One of Benedict's monster concerts took place on the 19th of May in the same year, and Joachim took part in this. Even at the age of thirteen years he must have been a master of *cantabile* playing, for Lablache was enthusiastic about him, and went often to hear him play.

What may be called his real début in England took place at the Philharmonic Concert of May 27, 1844, when he played Beethoven's Concerto under Mendelssohn's conductorship. The performance, as far as may be judged from Mendelssohn's letter to the boy's friends at Leipzig, and certain criticisms in the London press, must have been marked by not a few of the same characteristics that have been Joachim's all through his life; the *cadenzas*, composed by himself, were warmly praised for their musical value.

In the *Illustrated London News* appeared an account of the concert, in which the following passage occurs, showing how emphatic was the impression produced upon the public at large:—

“But now come we to the *dictu mirabile*

*monstrum*, in the shape of a little boy of thirteen, who perhaps is the first violin player, not only of his age, but of his *siècle*. Of late years we have heard some prodigies . . . but we can safely say that little Joachim is equal to any, or all of them, put together. His tone is of the purest *cantabile* character; his execution is most marvellous, and at the same time unembarrassed; his style is chaste, but deeply impassioned at moments; and his deportment is that of a conscious, but modest genius! He performed Beethoven's solitary concerto, which we have heard all the great performers of the last twenty years attempt, and invariably fail in. . . . In the *cadenzas*, composed by the youth himself, there was as much genius exhibited as in the subject which gave birth to them. Joachim plays from memory, which is more agreeable to the eye of the auditor than to *see* anything read from a music-stand; it seems more like extemporaneous performance, and admits a greater degree of enthusiasm on the part of the instrumentalist. We never heard or witnessed such unequivocal delight as was expressed by both band and auditory."

He played at a State Concert, and took part in the quartet meetings that were organised by Mr. Alsager, a member of the staff of *The Times*, and one of the earliest English devotees of the later Beethoven quartets. In this same year, being obliged to conform so far to English custom as to accept engagements in private houses, he had a disagreeable experience which had the happy result of making him decide never to accept private engagements for a professional fee, a decision which has saved him from an enormous amount of worry, and all the artistic and personal degradation which too often fell in those days upon great artists.

On his reappearance in Leipzig, a few months afterwards, at one of the subscription concerts in the Gewandhaus, an equally enthusiastic article appeared in the *Allgemeine Musikalische Zeitung* for January, 1845:—

“Of great interest was the playing of the fifteen-year<sup>1</sup> old Joseph Joachim. Our Leipzig public knows already from earlier appearances the beautiful, full tone that

<sup>1</sup> Joachim did not complete his fifteenth year until the following June.

he gets from his violin, as well as his great dexterity and certainty, and it has fully recognised and encouraged these qualities before now. What Herr Joachim gave us this time was doubly surprising, for he not only gave evidence of the important advance he has made in technical skill, but also showed that he has developed so far as to grasp the spiritual meaning of a work of the highest artistic importance. The manner in which he performed the difficult and inspired concerto of Beethoven, precludes every doubt as to his vocation for the musical profession, and sets him far above the mere virtuosi in the ranks of the artists. In this connection may be noticed the two *cadenzas* introduced by him into the first and last movements of the concerto respectively, which are built most cleverly upon the chief themes of the work. Herr Joachim's playing is so round and certain, his tone so broad and elegiac, and so pure in intonation even in the highest and most difficult passages, his style so natural yet so independent, that it is only by looking at his youthful form

that one can realise his age. May the young man, who last year had a triumph in England, long preserve his childlike, modest nature, and may he not desist from his unwearied work and advancement, whether tempted by the great success that followed all his efforts on this as on every other occasion, or by the assumption that he already stands on the apex of perfection! He has a great and honoured future before him, and will most assuredly be numbered among the great artists."

Every word of the above seems strangely prophetic, and the wise writer, whoever he was, can hardly have expected to see his words so literally fulfilled as they have been.

After Mendelssohn's death, in 1847, Leipzig of course lost its chief attraction for Joachim, and, although he was engaged in teaching at the Conservatorium, and was in the habit of playing, for the sake of practice, in the orchestra of the Gewandhaus concerts, he accepted the invitation of Liszt to go to Weimar as concertmeister, *i.e.* leader of the orchestra. Before leaving Leipzig he had

been to England several times more, and had played in Paris under Berlioz's direction, and with the greatest success. As leader of the Weimar orchestra, Joachim threw himself ardently into the cause of the new music that was then beginning to divide Germany into two opposing camps.

The charm of Liszt's personality was irresistible, and this, and the intercourse with Von Bülow and Raff undoubtedly did something to counteract the Leipzig influences, though it was only for a time that Joachim was ranked among the partisans of the new movement. It is made clear in Moser's biography that the Symphonic Poems of Liszt were the works which convinced Joachim that his own ideals were really irreconcilable with those of the new school. The whole story may be read there (Engl. transl. pp. 103-169), from the beginning up to the point at which Joachim definitely broke off his allegiance to the Weimar school. His official connection with that place had ceased at the beginning of 1853, when he went to Hanover as concertmeister, a far better position than the Weimar post, and



one in which he could exercise a greater influence on the orchestral players who were partially under his control. In the first few years of his Hanover appointment, he spent the summer months at Göttingen, attending the university lectures, and in improving his general culture. During his fifteen years' tenure of the post he made many more visits to England, coming here in 1858, 1859, and 1862, with such great success that after the latter year his visits became annual. His marriage with Amalie Weiss took place in 1863, and those who remember that great singer's performances in London in 1870 and 1878, will have no difficulty in realising that she held a place of the highest distinction among the singers of Germany. She set the crown on her dramatic achievement in a certain performance of Gluck's "Orfeo," given for the birthday of the Queen of Hanover, April 14, 1863, on which occasion Joachim conducted an operatic performance for the first and only time in his life. After her successful career as an opera-singer, she left the stage on her marriage, and achieved a high position as an oratorio and lyrical singer.

The union of these two great artists had a great influence on the art of their time ; their house was a centre of the truest musical culture, and the deplorable circumstances which occasioned a separation in 1884 were felt as occasioning a personal loss by a vast number of German musical people. Frau Joachim so seldom came to England that her husband's English admirers could not take it in the same way, deeply as they might sympathise in his great trouble. She was for many years eminent as a teacher of singing, and died in Berlin, Feb. 3, 1899.

The intimate friendship between Joachim and Brahms began during the first few months of the violinist's appointment at Hanover. The story of the first introduction by Remenyi, a Hungarian violinist of no great importance, has been often told, and generally wrongly ; the first meeting between the two took place at Hanover, and soon afterwards Brahms stayed with Joachim at Göttingen, where the latter was spending the summer. The correct account of this episode is given in Moser's "Life of Joachim," in Kalbeck's "Life of Brahms," and in the new



JOHN W. S. WILKINS AND JOSEPH J. JOACHIM



edition of "Grove's Dictionary," art. "Brahms." The early pianoforte works which Brahms played to Joachim were enough to excite Joachim's interest in the youth who had been acting as accompanist to Remenyi, and Joachim lost no time in introducing Brahms to Liszt and Schumann. The latter's brief letter to Joachim, when he had realised the greatness of Brahms, conveyed in the words, "This is he that should come!" is familiar to every student of musical history. To the same year belongs the story of the sonata written in collaboration by Albert Dietrich, Schumann, and Brahms, as a welcome to Joachim, on his arrival to play at Düsseldorf, Oct. 27, 1853. The causes of Joachim's retirement from his position at Hanover are too long to be given in detail; they are clearly set forth in Moser's "Life," and all that interests the general reader is the fact that between 1866 and 1868 the great violinist and his wife made important artistic tours, to Paris among other places, where Gounod was moved to the admirable remark, "Votre jeu est si chaud et si sage en même temps." It was for a time doubtful whether he should

not settle in England, where a brother had long lived ; but Berlin was ultimately chosen as his residence, and ever since that time his home has been there. It was a more or less open secret that the foundation of the "Königliche Hochschule für Musik," in 1869, was due to the natural wish on the part of the authorities to create a sphere of special usefulness for the illustrious artist ; and his directorship of that now famous school, from that time until the present day, has been rich in artistic results of all kinds. In the same year the "Joachim Quartet" was founded, with Schiever, De Ahna, and Wilhelm Müller. From the beginning the concerts given by this organisation were crowded, and through different changes of *personnel*<sup>1</sup> its popularity has been fully maintained, not only in Berlin, but in other places in Germany, as

<sup>1</sup> On the resignation of Herr Schiever after the first two seasons, his place as second violin was taken by De Ahna, when Edward Rappoldi became viola player. In 1877 the latter went to Dresden, and was succeeded by Emanuel Wirth. Müller, the violoncellist, was succeeded by Robert Hausmann in 1879, and Johann Kruse, who had been acting as substitute for De Ahna during a long illness of the latter, became regular second violin in 1892, remaining till 1897, when Halir took his place. Mr. Kruse appeared with the rest of the quartet on the first two visits of the Berlin quartet party to England in 1897

well as in Paris and London, where for some years past the visit of the party has been regular.

Perhaps no one except a crowned head has had so many opportunities of getting overdone with admiration as Joachim. Besides the regular tribute of a multitude of worshippers wherever he appears in public, he has received tangible evidence of the love that he inspires on several most important occasions in his life. In 1889 the fiftieth anniversary of the beginning of his professional career was fitly celebrated at Berlin and elsewhere by gala concerts and other festivities. At Berlin, where the celebration necessarily took place a short time before the actual completion of the fifty years (as Joachim was in England on the actual day), at the Hochschule, after the performance of a cantata

and 1898, but on subsequent occasions Prof. Halir has come to London, so that London musicians hear the quartet exactly as it is in Berlin. The regular quartet party led by Joachim at the London Popular Concerts for a great number of years consisted of Louis Ries, Ludwig Straus, and Alfredo Piatti, but in spite of the individual excellence of all, and the supremacy of the last-named artist in his own line, the four players belonged to such different schools that a perfect ensemble was scarcely attainable by them, and it was a revelation to Londoners when the Berlin quartet first came over as a whole.

by Bach, a memorable speech by Dr. Spitta, and the presentation of a bust by Donndorf, a concert took place at which three works by Joachim were played under Rudorff's direction, the "Hamlet" and "Henry IV." overtures, and the Hungarian Concerto, each movement of the last being played by an eminent pupil of the composer. A more practical tribute to the unique position occupied by Joachim in Berlin was the fact that a sum of a hundred thousand marks (£5000) was raised, and part of it was the nucleus of a fund for providing poor students of the Hochschule with fitting instruments. The house in which Beethoven was born, at Bonn, had been bought by twelve citizens of the town, and in celebration of the Joachim "jubilee," the great artist was offered the honorary presidency of the "Beethoven House Society," a body which organised the interesting Bonn festivals, which have taken place every three or four years since 1890.

In England an interesting presentation took place, on April 16, 1889, of an exceptionally fine Stradivarius violin, and a Tourte bow that had belonged to Kiesewetter. A meeting was held in the lower room at St. James's



Hall, at which Lord (then Sir Frederick) Leighton spoke, and in returning thanks Joachim made a quotation which may well stand for an epitome of his own artistic career, though he no doubt used it simply as a memorable piece of advice to the many younger artists who were present:—

“Der Menschheit Würde ist in eure Hand gegeben ;  
Bewahret sie.”

Ten years afterwards the sixtieth anniversary of the artist's entry into public life was celebrated in Berlin with even more pomp and circumstance, for his pupils, past and present, to the number of 116 violins and violas, with twenty-four violoncellists who had attended Joachim's ensemble classes, took part in the wonderful concert conducted by Fritz Steinbach, which culminated in a performance of the Beethoven concerto, undertaken at a moment's notice by Joachim himself. The description of the pretty incident is well given in the English translation of Moser's biography. In 1904 the “diamond jubilee” of Joachim's first appearance in England was celebrated, on May 16, in the Queen's Hall by a reception at which his portrait by J. S. Sargent, R.A.,

was presented to him by the Right Hon. A. J. Balfour, and a concert took place with the aid of the Queen's Hall Orchestra, under Mr. Henry J. Wood. Joachim conducted his own overture to "Henry IV.," and played the Beethoven concerto once more, with a marvellous amount of power and all his old beauty of phrasing and conception. The address read by Sir Hubert Parry gives so faithful an account of the qualities which have made the personality of Joachim what it is, that it may fitly be reprinted here:—

"At a time known only by hearsay to most of us, you first brought before an English audience the promise of that performance which has been eminent among two generations of men; which, in gaining an unrivalled wealth of experience, has had no loss to count but that of novelty; which we still welcome as a continuing delight, and which will remain for many generations more as a tradition and example to be prized by those who are born too late for the happiness of immediate knowledge. It was under the auspices of Mendelssohn that you played Beethoven's Violin Concerto at the Philhar-

monic Society's concert of May 27, 1844. No combination could have been more prophetic of your career, though neither its duration in time nor the singular quality of its achievement was then within any probable foresight.

“At that day the fine arts, and music among them, languished in this country. It was not understood that the function of art is to be not merely the recreation of a privileged class, but an integral element of national life. We have now learnt to know and to do better. Opportunities of becoming acquainted with the music of the great masters have been multiplied tenfold, and the general competence of both execution and criticism has been raised beyond comparison. This great and salutary change which we have witnessed in the course of the last generation is largely due to your exertions. Learning from Mendelssohn and Schumann, and working with Brahms in the comradeship of lifelong friends, you have devoted your whole energies, as executant and as composer, to continuing the tradition and maintaining the ideal of classical music.

“We now hold it fitting that the sixtieth anniversary of your first appearance here should not pass without a special greeting. The welcome we offer you is alike for the artist who commands every power of the trained hand, and for the musician whose consummate knowledge and profound reverence for his art have uniformly guided his execution in the path of the sincerest interpretation. Your first thoughts as a performer have ever been for the composer and not for yourself. In no hour have you yielded to the temptation of mere personal display, and the weight of your precepts in one of the greatest musical schools of Europe is augmented by the absolute fidelity with which your example illustrates them.

“The present occasion will, we hope, be memorable of itself. None the less, we desired that you should possess a visible record of it. Mr. Sargent has brought us the willing and generous aid of a sister art, and we have the pleasure of presenting to you the portrait of yourself, which he has employed no common zeal to complete within the time at his disposal.

“As the names of Mendelssohn, Schumann, and Brahms link you in a special manner with the great masters of the past, this concert includes some of their work. We rejoice that it is your pleasure to take an active part, which will enhance for both performers and hearers the significance of this commemoration.”

The following sonnet, by Mr. Robert Bridges, was printed in the programme of the concert ; it afterwards appeared in *The Monthly Review*, and is here reprinted by the kind permission of the author :—

“Belov’d of all to whom that Muse is dear,  
Who hid her spirit of rapture from the Greek,  
Whereby our art excelleth the antique,  
Perfecting formal beauty to the ear ;

“Thou that hast been in England many a year  
The interpreter who left us nought to seek,  
Making Beethoven’s inmost passion speak,  
Bringing the soul of great Sebastian near ;

“Their music liveth ever, and ’tis just  
That thou, good Joachim—so high thy skill—  
Rank, as thou shalt upon the heavenly hill,  
Laurel’d with them ; for thy ennobling trust  
Remember’d when thy loving hand is still,  
And ev’ry ear that heard thee stopt with dust.”

## CHAPTER II

### HIS VIOLIN PLAYING

TO attempt to assess the qualities of Joachim's playing in such a way that those who have not heard him could obtain an adequate idea of its character, is a well-nigh hopeless task; but while it is impossible to explain the causes of the sway he has exerted for so many years upon all the greatest musicians of his time, whether composers, executants, or merely hearers, it is not difficult to point to certain characteristic features of his style which have helped to make him what he is. Even in his early youth he must have attained that rare union between consummate technical skill, profound intelligence, and interpretative power which has distinguished his art from that of all other violinists. His tone was always distinguished by virile energy rather than by voluptuous

roundness; but those who would cavil at this, should logically reproach Michelangelo for not painting like Correggio. That he might, if he had so chosen, have eclipsed all the feats of Paganini in the direction of mere virtuosity, is amply proved by the solo part of the "Hungarian Concerto," which stands as a monument of his manual dexterity, and shows the kind of passages in which he felt himself to excel. It is safe to say that no one has ever attained to his standard of playing in three and four parts, to mention but one special point in his art; he may very possibly have devoted himself to this detail of execution with the object of executing the noble polyphony of Bach, in certain works which can never have been adequately played until Joachim led the way. Nowadays the *Chaconne* is in the repertory of every violinist, but if it is so, the first practical performer of the movement is also the greatest, for in Joachim's interpretation there is a depth of musical significance which is not to be found among the younger players, who succeed the better the nearer they approach the great master's

reading. As with all great artists, mere technical skill is forgotten in the far higher qualities of style, and before referring to this side of his art, it may be pointed out that, in common with Jenny Lind and Clara Schumann, Joachim has the power of making music seem like the natural spontaneous utterance of his inmost feelings, as well as a faithful reproduction of the thoughts of whatever master he may be interpreting.

It is one of the lasting paradoxes of music that the most individual of artists, those whose performances would be most easily recognised as characteristic of themselves, are precisely those who interpret best the music of others, and who appear to interpose the least clouded medium between the soul of the composer and that of the hearer. It is probable that the trained intuitions of the exceptionally great performers lead them, by a process of unconscious reasoning, to adopt a manner of interpreting any given passage which is so logical, so completely in keeping with the style of the period to which the music belongs, that it seems to cultivated hearers, and may actually be, in exact accord





JOACHIM IN HUNGARIAN DRESS



with what the composer intended in the first instance. Be that as it may, there is nothing more true than that the colourless players, who imagine they are attaining a "classical style" by avoiding all *nuances*, whether of time or force, that are not actually indicated in the printed score, are those who present to the hearer the most opaque of all mediums. It is these worthy people who have brought the word "classical" into the disrepute it undoubtedly has in some minds, who speak of "classical coldness" as if the adjective and the substantive were inseparable. It cannot be too often insisted on that "classical" and "warm" are, as a matter of fact, far more nearly allied than the other two words. But whether Joachim's playing be rightly called classical or not, there can be no doubt in any intelligent hearer's mind that it is warm, with the emotional life of a noble organism, a life which has become for the moment identical with the life that inspired the composition at first.

The whole question of individual performances in general is discussed, and a close and careful analysis of Joachim's style in particular is given, in three remark-

able articles on "Performance and Personality," in a short-lived publication called *The Musical Gazette*, published by Joseph Williams, Limited, in December 1899, and subsequently. They are signed "Tamino"; but, in spite of some attempts to throw dust in the eyes of the reader, it is fairly clear that they are from the pen of Mr. D. F. Tovey, whose words about Joachim convey a wonderfully definite idea of his playing to those who are unacquainted with it. The moulding of his phrases, as it may be called, is inimitable, for it consists of slight modifications of the strict metronomic value of the notes, together with slight variations of power such as no marks of expression could convey. "Elasticity" is the word which best expresses the effect of his delivery of some characteristic themes; as in a perfect *rubato* there is a feeling of resilience, of rebound, in the sequence of the notes, a constant and perfect restoration of balance between pressure and resistance taking place, as an indiarubber ball resumes its original shape after being pressed. Compared with this kind of subtle modification, the phrasing of many players who lack a

keen sense of rhythm, but who wish to play in a free style, suggests the same pressure when applied to a lump of dough ; the slackening of pace is here made up by no acceleration in another place as it is with the great artists. It is, perhaps, this subjection to the real laws of rhythm that makes Joachim an extraordinarily easy player to accompany ; one seems to know what he is going to do before he does it, and the notes of his phrases seem to follow a natural curve which, once started, must pursue an inevitable course.

One of the most typical instances of this freedom of phrase is in the *obbligato* to the air *Erbarme dich*, from Bach's Matthew-Passion. In the general outline of the movement the player follows the singer, as in duty bound, but in the subdivisions of the bar, in the rapid passages, only a most minute examination reveals how very far they are from the mechanical regularity of the self-styled "classical players." Technically the secret of this regulated or logical freedom may be said to be based on the principle of what is now sometimes called "agogic accent," *i.e.* the kind of accent that consists, not of an

actual stress or intensification of tone on the note, but of a slight lengthening-out of its time-value, at the beginning of the bar, and at points where a secondary accent may be required. All the greatest interpreters of the best music have been accustomed to lay this kind of accent on the first note of the bar, or of a phrase, as taste may suggest ; but none have ever carried out the principle so far or with such fine results, as Joachim has done.

Such details as these, if impossible to imitate exactly, and difficult to describe in temperate language, are as nothing compared with the soul that Joachim puts into all that he plays. Great as he is as a soloist, and wonderful as is his power of imposing, as it were, his own readings on every member of an orchestra that is accompanying him in a concerto, his powers as an interpreter are perhaps most prominently exhibited in association with the members of the famous Joachim Quartet, in whose company he is of course perfectly free to indulge in the mood of the moment, knowing that the other members will divine his intention, though it be formed without premeditation. Each performance by these

players is a separate revelation of beauty. The childlike gaiety of Haydn ; the outpouring of Mozart's melodious thoughts, in the course of which some rather uneventful passage, such as those which drew from Wagner the sneer that they were fit to accompany "the clattering of dishes at a royal banquet," is interrupted by some glorious moment of expressive profundity ; the emotional and intellectual depths of Beethoven, with his changing humours ; the intimate tenderness of Schumann ; the fine polish of Mendelssohn ; and last, though not least, the inspired imaginings of Brahms ; all are presented to the hearers in what is felt to be a manner exactly like what the composers must have conceived in their own minds. In each and all instances, the worthy hearer feels at the close that he has been lifted into the closest communion with the souls of the greatest composers, and given an insight into their thoughts such as can be produced in no other art.

It must have happened to many of these happy listeners to be dashed from their mood of exaltation by the words of a neigh-

bour, or a remark of some particularly inept journalist, "But he plays out of tune." This point is one that cannot briefly be dismissed, for it is a question that cannot be answered by a plain "Yes" or "No." It is, unfortunately, true that in recent years the top joint of the little finger of the left hand has become physically weakened, and that it occasionally fails to obey the brain's command in the stopping of some very high note; but this extremely rare occurrence is not at all what the critics and others mean when they charge Joachim with faulty intonation. Many a child with a good natural ear for music, trained exclusively at the pianoforte, and taught to regard that instrument as the ultimate standard of pitch, must have been astonished at first hearing Joachim, and have discerned that in many intervals his intonation differed from that given by the pianoforte. It is only after realising that the modern keyboard instruments are purposely tuned on a system which, in order to allow of the employment of all keys equally, makes almost all the intervals a little out of tune, that the conviction dawns that possibly Joachim's intona-



tion may be right and the piano keyboard wrong. This is, indeed, the plain fact of the matter ; and it has been demonstrated by the greatest acoustician of modern times, Von Helmholtz, that Joachim's playing is in "just intonation," and far nearer the point of exact scientific truth than of any other violinist. The faultiness of the keyboard can be easily recognised by any one who can sing a note at even pitch, by this little experiment, going over no more than three intervals. Beginning with the notes C, D, E, the first three notes of the scale of C major, sing them mentally or audibly until they are perfectly in tune ; it will be found that the middle note, D, has, in the key of C, to be made perceptibly nearer to the pitch of the E than to that of the C ; in other words, that the distance between the two intervals is not the same distance, as it is on the keyboard. Now, having secured the pitch of D and E, let the mind modulate into the key of D major, taking the same D as the keynote ; if you sing the same E as before for the second note of the scale, it will sound too flat, and in readjusting the mind to the new key, a higher E will almost inevitably be

taken unconsciously. This is the difference known as that between the major and the minor tone, both of them being expressed by the same interval on the keyboard. In a single diatonic scale, without any modulation, there are seven intervals between adjacent notes, all of which vary slightly from those of the keyboard, and where modulation is introduced, as it is in all modern music, the difficulty of practically adjusting the intervals becomes so great that most violinists give up all attempt to play in true intonation, and just adopt the equal temperament of the pianoforte, or something not recognisably different from it. Joachim, the great master of just intonation in practical music, has often passed from a note to its enharmonic equivalent (from D sharp to E flat, for example) with an appreciable difference of pitch that a superficial hearer might easily mistake for an error in intonation, the fact being that the player is possibly the only violinist who has ever perfectly achieved this feat.

## CHAPTER III

### HIS TEACHING

AS a teacher of his instrument, Joachim has had a long and honourable career, ever since the foundation of the Hochschule. The list of his pupils, given in Moser's "Life," and in the English translation, includes many names of distinction, both male and female. There are, perhaps, few of the ladies who have succeeded in perfectly assimilating the whole of the method, which undoubtedly tends to the attainment of power and character of tone, rather than of feminine sweetness ; even among the male pupils a good many seem like faint copies of their master (and sometimes caricatures of his style), and the playing of some is marked by nothing that is characteristic of Joachim except the slight roughness of quality which occasionally is heard in his

own playing. The bow of Joachim, like that of Ulysses, can only be perfectly wielded by the owner himself ; many of his pupils, who have adopted his system, have brought it into discredit by making manifest certain defects which do not appear in Joachim's own bowing. Very few have acquired the system in its entirety. For the following description of its characteristics, I am indebted to Professor Kruse, one of the most eminent of those who are thorough masters of the method. Its chief peculiarity is the union between a perfectly firm grasp of the bow with the thumb and middle finger, and complete suppleness in the wrist and arm. It is easy to see that the iron grip of the fingers is excessively difficult to combine with a loose wrist, but in Joachim's hands the strength of his grasp enables him to carry the bow in the air above the strings (in contradistinction to the practice of many eminent teachers, more especially of the French school, who recommend that the bow should always be kept lying on the strings), so that he can use precisely the number of hairs that he needs to produce the desired effect. It is this which gives a

kind of ethereal quality to his execution of rapid passages, such as the semiquavers at the beginning of the finale of Beethoven's string quintet in C, Op. 29. It also gives to the tone its full, round quality alike in *forte* and *piano* passages, and allows him to mould his tone, as it were, with infinite gradations of strength and "texture." Closely allied to this power is the player's ability to produce the maximum of tone with the minimum amount of bow, and thus to avoid waste of time and strength. Another of his secrets is that he knows, as the violinists say, "every inch of his bow," and realises fully at which part of its length the effect he desires can best be obtained.

It is said that the great artist is shortly going to publish a "Method," in which will be made clear as much of his system as is explicable in words.

It is not only as an actual giver of lessons that Joachim's influence is strongest on the world; every time he plays there is a lesson to be learnt, of phrasing, of conception, or of some detail of technique, and these lessons in style are as valuable for those who are

not practical violinists as for those who are. In the art of "singing" on his instrument, for example, notwithstanding the fact that he has never adopted the luscious kind of *cantabile* that many players affect, how often has it been wished that singers could lay to heart the teaching of the great master in reticence, proportion, intensity of expression, and true intelligence, that appear in everything he plays! In yet another way he has taught his contemporaries many a lesson. It would be impossible for any one to call Haydn's music "dry" who has realised the frolicsome humour which Joachim gets from it; if he did more than any one else to encourage that love of Mendelssohn which has not been an unmitigated blessing for English music, he did more than any one else to show the true greatness of Beethoven, and to put him in the supreme position he now occupies. One can hardly realise how recent is the general conviction that Beethoven is indubitably the greatest of all composers. When the "posthumous" quartets were played in connection with the Popular Concerts, in the early seventies (not indeed for

the first time in London, but for the first time before the general musical public), it was considered advisable to give them at an extra concert, no doubt for fear of mortally offending the regular subscribers, among whom there were many who thought the quartets nothing but the ravings of an inspired lunatic. To Joachim's interpretation is due the credit of restoring them to a place of high honour, if not of actual supremacy, among the master's works. As the great apostle of Brahms, too, he had to bear the brunt of the attacks of the Wagner faction, and the sneers of those from whom the beauty of the music was for years concealed. That it has now won its way into the hearts of the vast majority of music-lovers in England is due in great measure to Joachim's influence, as well as to his wonderful performances, not only of the three sonatas for violin and piano, but of the quartets and chamber music, and especially of the violin concerto, of which for some years he was the only interpreter. What part he bore in the actual making of the work itself will probably never be known; but the accepted *cadenza* is owned as his,

and, without his playing, the work must have fallen dead as far as practical music is concerned, since no one else would have been able to show the public all that it contained of beauty and depth.

Now that Joachim has been the pioneer, there are not a few, from Herr Kreisler downwards, who have attained success in this very work. Occasionally it has happened that Joachim has been compelled by friendship or other circumstances to play something which was not quite in the first rank of musical attainment; this has occurred more rarely with him than with any other player, as he has always, from the very earliest years, resisted all temptations to prostitute his art in any way. But, short of actual bad music, he has been heard in things which were not of the first order on a few occasions. When this has happened he has never given the public less than the best of his own interpretative art, or played the piece in a manner likely to suggest that he despised it; but, in the very process of bringing out what meaning it possessed, it became clear to some hearers that the music was of a really super-



ficial kind, and would not bear the wealth of intellectual scrutiny to which it was being subjected.

One definite occasion on which this happened within the writer's experience may or may not be the same occasion which Mr. Tovey refers to in the articles above quoted, but the circumstances are so similar that they almost must be identical. "He was playing a violin sonata (I believe I am correct in saying that it was a work he did not like) by an extremely successful composer, who was playing the pianoforte part himself. The extremely successful composer came to the most beautiful theme in his work, really a very happily turned phrase. He threw it off carelessly, as one might say 'a poor thing, sir, but mine own.' Dr. Joachim took it up, and it sounded as it might to the imagination of its composer in the first thrill of creative impulse." For the present writer's own part, he must confess that the occasion (supposing it to have been the same) gave him the first inkling that the "extremely successful composer" was not a great man in his way. It would not be

fair to mention names ; but the incident, whether it be one or two, may serve to show the manner in which definite teaching can be conveyed by a great interpretative artist.

## CHAPTER IV

### HIS INFLUENCE

JUST as the assertion that Joachim plays out of tune amazes those whose ears are sufficiently trained to distinguish between perfect intervals and the makeshifts of the tempered scale, so it is astonishing for those who realise with what breadth of view he interprets the classics of music, ancient or modern, to read that he has from time to time been accused of narrow-mindedness or partiality. It is difficult to see on what possible grounds such a charge is based, except in so far as it might be brought against any one who prefers the good to the bad in any art. It is generally to be traced to one quarter, that of the ultra-modern school, and in that school to the Liszt-Wagner party, for the followers of these two great men are rather apt to forget the support which the cause of modern tendencies

has received from men who have afterwards felt it to be their duty to return to the broader lines of music. To call him an anti-Wagnerian, because he does not approve the system which governs the composition of Liszt's symphonic poems, is ridiculous ; but, unfortunately, it is not without parallel in the quarter from which the charge proceeds. A list of works by Wagner—complete acts of operas, as well as separate orchestral pieces—produced at the Hochschule, of course with Joachim's authority, is given in Moser's "Life," and Joachim's admiration for "Lohengrin" survived the time when he became acquainted with its striking prototype in Weber's "Eury-anthe." Of the relations between Liszt and Joachim mention has already been made ; and the termination of their artistic intercourse became inevitable when, as it seemed to Joachim, the symphonic poems were produced in direct antagonism to all the recognised rules of classical structure, and in direct support of the system of making music subservient to some pictorial or narrative idea. How could a lover of the classics, one who had gone so deeply into their nature, accept

theories which, if they succeeded, could only result in a widespread contempt for the great things of the old masters? Nowadays it is perfectly easy to see that the movement, whether it be considered as permanently successful or not, has done no real damage to the love of the classics; that few cultivated hearers are likely to prefer programme music to works in which the musical interest is of paramount importance; and that many have been gradually convinced, like Von Bülow, Draeseke, and others, that for them the new paths of Liszt and his friends led away from the temple of art. At the time, the real insignificance of the movement could not be foreseen, and it is difficult to see how any conscientious man, feeling as Joachim did, could have refrained from uttering his conviction, or how that conviction could have been expressed with more courtesy and generosity. The causes which led Joachim away from the advanced party are fully set forth in Moser's "Biography," as well as incidentally in Kalbeck's "Life of Brahms." His attitude towards the Wagner question was rather different. Wagner had announced

privately and publicly that his music was henceforward intended only for the delight of his personal friends, or at least such was the interpretation put upon certain utterances of his by the great majority of German musicians. The surroundings of the Wagnerian circle were not such as could appeal very strongly to Joachim, with his wide outlook on music, his deep sympathy for the classics, and his artistic and personal integrity ; the personal friendship of the composer himself might have been acceptable to Joachim, but inasmuch as Wagner was never tired of deriding the musicians, living or dead, with whom Joachim had enjoyed the closest sympathy and friendship, it would have been far from easy for the two men to find a common ground on which to base a lasting friendship. There is no reason to suppose that the celebrated ending of Wagner's *Ueber das Dirigiren* gave Joachim any personal offence ; the terms in which he himself was spoken of in the passage were quite favourable, if not exactly flattering ; but there was an inherent antagonism between the ideals of the two schools which could not

be glossed over, while the battle of the new and old music was being fought; it is only as time goes on that we can see how possible, and even easy, it is to admire and sympathise with both points of view, and that we can reconcile the complex art of Wagner with that of the pure music to which Joachim has devoted his life. After all, the famous occasion on which Joachim allowed his name to be attached to an utterance concerning the "music of the future" in an *Erklärung*, or explanation, signed by Brahms, J. O. Grimm, and Bernhard Scholz, in 1860, was nothing more than a most necessary protest against the statement in the *Neue Zeitschrift für Musik*, the periodical edited by Brendel in the interests of the Wagner party, to the effect that German musicians were practically unanimous in accepting the new music. If it had seemed an unpardonable offence in the eyes of Wagner to state what was obviously the fact, it is hardly likely that he should have spoken as he did of Joachim in the pamphlet, "On Conducting," which appeared nine years after the protest had been published.

Though it were universally conceded that

the personal character and disposition of eminent men were to be guarded never so strictly from public inspection, yet in the case of public performers, where technical skill has reached its highest point of perfection, a kind of self-revelation takes place in every performance ; and, besides the ideal interpretation of the music he plays, Joachim unconsciously tells every one who has ears to hear what manner of man he is in himself. Truth, rectitude, earnestness of purpose, singleness of artistic aim, a childlike clarity of the inner vision, combined with the highest dignity—all these are evident to any but the most superficial listener, and there is a certain quiet ardour, eloquent of strong emotion strongly controlled, such as distinguishes only those who possess the highest imagination. It is recorded that on one occasion, when he played at first sight Schumann's fantasia for violin, the composer, instead of bursting into ecstasies over the player's immediate grasp of the inner meaning of the music, or the cleverness of his execution, whispered to his neighbour, "One can never love him enough." It is, perhaps, this power of stirring up a real personal affec-



tion in worthy hearers that is the greatest of all the player's attributes, and such a power is indeed a gift of priceless value.

If one had to say in a word what was the secret of Joachim's influence as an artist, one would surely say that this quality was that in which he stands alone among all the musicians who have ever lived. To hear him lead the *Cavatina* in Beethoven's quartet in B flat, Op. 130, or the *Canzona in modo lidico* from that in A minor, Op. 132, is to be allowed to gaze into the uttermost profundity of human emotion, into a depth far below the source of tears. In the former quartet two contrasting qualities of the great violinist's art are set in close proximity, for the beginning of the *finale* is one of the things in which his youthful impetuosity is always most startlingly displayed. No one who has heard him lead a quartet of Haydn can have failed to realise that the dignity of a noble old age is associated with the insouciance, the buoyant fun and frolic of a schoolboy. On one occasion he was playing in Mozart's quintet in G minor with a quartet of young English players. The

ensemble was far from perfect, because it seemed as though four reverend schoolmasters were vainly endeavouring to bring the motions of some scapegrace into conformity with their own sedate manner of progression. In speaking of the quartet performances, one is apt to take it for granted that every reader is aware of how supremely the will of the leader dominates the other players ; not that they lose their individuality, but, in obeying the impulses of the leader, they attain the highest imaginable pinnacle of executive art.

## CHAPTER V

### HIS COMPOSITIONS

IN his compositions this exuberantly youthful side of Joachim's nature does not appear as a prominent characteristic, if, indeed, it appears at all. It may well be that, if he had not been a player of such unparalleled achievement, his music might have had more of the characteristics which make for popularity.

That it is impossible to maintain interpretative skill at the highest possible level, and at the same time to develop creative genius so highly as to become a master of composition, is surely a proposition which needs no proof. Those who have been both great composers and great executants are very few in number. Perhaps Liszt is the most eminent in modern times, and indeed, if quantity were all, his would be an artistic achievement of the most memorable kind. It may be remembered

that Liszt gave up the public career of an executant at a far earlier age than Joachim has now reached, so that he had plenty of time to devote to composition. It is easy to see what special snares there are in the way of those who would combine composition with performance as the work of their lives ; how infallibly the wish to please their hearers, to tickle their ears, encroaches on the pure ideals of almost all the composers who have also been players ; how great is the temptation to repeat the essential features of established successes and so to become mannered in style, even in the cases where a lowering of artistic conviction does not actually take place. It is inconceivable that Joachim could ever have yielded to such temptations, or have written with any kind of regard for the imagined tastes of the lower classes in the musical polity ; but in avoiding the faults referred to above, it may be that he has gone too far in the opposite direction. He multiplies difficulties of all kinds in nearly all the works in which the violin takes part (those of the Hungarian Concerto, the Variations in E minor, and other pieces are

such as very few players except the composer can overcome successfully) ; but these difficulties are not the kind of difficulties that impress the ignorant hearer as being in any way marvellous. And, besides this, the music of Joachim, in its masterly and often intricate design, its nobility of conception, and general austerity of bearing, affords the strongest possible contrast to that of the other great virtuosi-composers, such as Paganini, Wieniawski, or Vieuxtemps among violinists. Even Spohr, with all his adherence to the classical forms, wrote music that made far more surely for general effect than Joachim's does.

Yet, although at a first hearing Joachim's music seems hardly to reflect the magic charm of his personality, or the wonderful geniality of his playing, there is in it an intimate expression which stamps it as strongly individual, and gives it a distinction to which very few of his contemporaries among composers can lay claim. There is often a note of tender melancholy, as in the Romance in B flat, though the extreme of pessimism is untouched, as is also the excess of exultant joy. It must be remembered, of

course, that in his busy life there can never have been much time for composition; and his unique position as a player has removed him from the temptation to write anything with any object but to please himself, and those upon whose sympathy he could best rely. It is most noteworthy that the small list of his compositions contains no single instance in which the most usual of the classical forms is employed; he approaches the dimensions of the sonata or symphonic form no nearer than in his overtures, and in the three concertos. We cannot but regret that the greatest interpreter of quartet music should have given the world no specimen of concerted chamber music. Such, if it had existed, would have been of surpassing interest, not only to students, but to the world in general. It is possible that he may have felt what Brahms hinted in a letter to him, quoted by Kalbeck on p. 184 of his first volume, that he had not undergone the years of drudgery which alone can give command over the larger classical forms. For many years Brahms and Joachim kept up a constant intercourse and exchange of composi-

tions for the mutual advantage of each other's frank criticism. It is an open secret that in many of Brahms's compositions, apart from those in which the violin takes a principal part, there are details which had their origin in some suggestion of Joachim's. Herr Moser tells us that this is the case very markedly in the pianoforte concerto in D minor, the autograph of which shows many alterations in the handwriting of Joachim. The same writer also says that the transformation of the string quintet with two violoncellos, into the well-known quintet in F minor for piano and strings, was due to Joachim. Joachim transcribed Brahms's arrangements of the Hungarian Dances, from the four-hand pianoforte version, for violin and pianoforte, in which form, he, and nearly all other violinists after him, have made them universally popular. Joachim wrote the *cadenza* that is almost always played in Brahms's violin concerto, and his style of playing was no doubt in the composer's mind when he wrote this and the double concerto, Op. 102, as well as in the three violin sonatas, and all the chamber music. Brahms arranged Joachim's delightful overture to "Henry IV.,"

for two pianos, and it was heard in this form (in London, at least) before it was played on the orchestra in England.

It will be convenient to give the short table of Joachim's compositions, and then to make brief notes on the most remarkable of their characteristics.

- OPUS 1. *Andantino* and *Allegro scherzoso*, violin and orchestra.
- „ 2. Three pieces for violin with pianoforte accompaniment — Romance in B flat, *Fantasiestück*, *Frühlingsfantasie*.
- „ 3. Concerto in G minor, violin and orchestra.
- „ 4. Overture to "Hamlet," orchestra.
- „ 5. Three pieces for violin and pianoforte, *Lindenrauschen*, *Abendglocken*, *Ballade*.
- „ 6. Overture to H. Grimm's "Demetrius," unpublished.
- „ 7. Overture to "Henry IV."
- „ 8. Overture suggested by comedies of Gozzi.
- „ 9. Hebrew Melodies for viola and pianoforte.
- „ 10. Variations on an original theme, for viola and pianoforte.
- „ 11. Hungarian Concerto in D minor for violin and orchestra.
- „ 12. *Notturmo* in A for violin and small orchestra.
- „ 13. Overture in memory of Kleist.
- „ 14. *Scena der Marfa* (from Schiller's "Demetrius") for contralto and orchestra.





Joseph Joachim

CANON, WRITTEN DURING THE TIME WHEN JOACHIM AND BRAHMS EXCHANGED COMPOSITIONS

Joseph Joachim

THE II. OF AN VIOLIN CONCERTO FOR A FESTIVAL OF  
KÖNIGL. AKADEMIE IN BERLIN



## WITHOUT OPUS NUMBERS

Two marches for orchestra, in C and D respectively.

Romance in C for violin and pianoforte.

Variations in E minor for violin and orchestra.

Concerto in G major for violin and orchestra.

Song, "Ich hab im Traum geweinet."

Song, "Rain, rain, and sun," written for an album of songs of Tennyson.

Cadenzas for Beethoven's violin concerto.

Cadenza for Brahms's violin concerto.

Orchestral arrangement of Schubert's *Divertissement à la Hongroise* (originally for pianoforte, 4-hands).

The first of these was dedicated to the composer's eminent teacher, Joseph Böhm, as a tribute to his skill. In the second work, the three pieces for violin, we see the various influences on the composer in his early life, for the romance is one of the loveliest of existing pieces in that form, with a melody which wins its way into all hearts at once, and which is yet far too seldom played by modern violinists, despite its great and obvious beauty. It reflects the calm influence of the early Leipzig time. The second of the three shows the influence of some of Schumann's gloomier and less genial moods; and the third conforms, with curious fidelity, to the

style of some things of Liszt, notably in the shape of the pianoforte passages. We may suppose that the concerto, Op. 3, had some of the Weimar influence too, as it was dedicated to Liszt (who in return dedicated his Hungarian Rhapsody in C sharp minor to Joachim), and we are told by Herr Moser that the composer abandoned it altogether as no longer representing his mature views. Of Op. 4, the "Hamlet" overture, let Schumann speak:—

"As I read it, the scene seemed to rise before me, Ophelia and Hamlet taking living shape. There are some most striking passages in it, and the clear, grand form is just what is required for such an ambitious theme. . . . Your artistic interweaving of themes, the way in which you reproduce former subjects in new garb, and above all, your orchestration and use of singular light and shade effects, it all seems to me very admirable. Also there is no lack of daring progressions necessary for the adequate treatment of this particular subject."

Two of the pieces in Op. 5 may be held to exhibit almost the last traces of Liszt's

influence in their fancy titles. The *Lindenrauschen* is not one of the most attractive at first, but the *Abendglocken* is full of a delicious, tender melancholy, and the *Ballade*, in a form something like Schumann's novelettes, is a fine and energetic piece. The overture to Grimm's "Demetrius," a remodelling of an earlier work, was sent to Liszt for his approval; but from this point in Joachim's work as a composer he stands entirely alone, except for the mutual influence that existed for so many years between himself and Brahms. The overture to "Henry IV." has wonderful vigour and impetuosity; the figure of Prince Hal has been identified in one prominent theme, and the whole has a noble, strenuous dignity about it which make it most effective. The overture suggested by two of Gozzi's plays is full of life, and although it is not particularly gay, in the sense in which the overtures to *Figaro* or Smetana's *Verkaufte Braut* are gay, one feels that it is real comedy reflected in music. Opus 9, the famous "Hebrew Melodies," is a work tinged with all the melancholy of an oppressed race, yet with a fiery energy in all the numbers.

It is, perhaps, the most successful of the few works in existence originally intended for viola and pianoforte. The variations for the same instruments, which come next on the list, are a masterpiece of construction, but are by no means easy to follow at first. The Hungarian Concerto, Op. 11, has been played fairly often by the composer, and very rarely indeed by other violinists, who may well be excused for fighting shy of its terrible difficulties. No work in existence gives so admirably the true spirit of Hungarian music, and there are very few things in the world of more entrancing beauty than the slow movement, or more exciting than the finale. In the *cadenza* of the first movement—an integral part of the work, by the way—there occurs a wonderful effect in which the solo instrument seems to call up, one by one, the instruments of the orchestra, each of which enters at first in unison with the solo violin.

About this time Joachim seems to have preferred, for his own compositions, an elegiac mood which finds expression, not only in the lovely *notturmo* for violin and small orchestra, but in Opus 13, the over-



THE TWO MEN IN THE PHOTOGRAPH ABOVE





ture in memory of Kleist, which was played at Cambridge on the occasion when Joachim received the honorary degree of Mus.D., and in the scena in which the great soliloquy of Marfa from Schiller's "Demetrius" is set to music that is sincerely expressive and truly dramatic in the highest sense. The doubt in the mother's mind as to the wisdom of owning the youth whom she is asked to recognise as her son is very finely given, and a peculiar excellence of Joachim's style in writing for the voice is the way he gives to the words music that suits their own natural accentuation to perfection. Even in his one English song this is most remarkable. Of the works without opus number the best known are the lovely romance in C, as beautiful as either of the other romances, and the great set of variations in E minor, in which the thematic development shows that Joachim could, if he had chosen, have been a master of symphonic form ; the surprising change in the last variation and the fresh theme that starts with the finale, belong to the things that make most certainly for effect, whenever they are properly played, a condition not very often ful-

filled in performances of this work. There remains a third concerto, in G major, written soon after the Hungarian Concerto, but only published, at Von Bülow's earnest request, some twenty years afterwards. It was written with special reference to a deceased friend, to whose memory it was inscribed. Frau Gisela von Grimm, upon whose death the beautiful second movement of the concerto is a kind of elegy, was the daughter of Bettina Brentano, who composed a song the theme of which is taken as the main subject of the first movement. In this movement the orchestra plays a part of unusual importance, and here, as well as in the finale, the work abounds in difficulties of all kinds. There is no record of more than one performance of this beautiful work in England after its first production in MS. at the Crystal Palace, in 1875. Throughout it has a noble dignity and breadth of conception, and is the test of a first-rate artist.

It would be impossible to conclude this brief sketch of Joachim's career without confessing many obligations to the admirable biography by Professor Andreas Moser, pub-

lished in Berlin, in 1898, and translated into English, with various additions by the author, by Miss Lilla Durham, in 1901. The book is absolutely authoritative, for the subject of it supplied the data himself. The work is done with charming simplicity and directness, and gives a portrait of the rarest fidelity and vividness.





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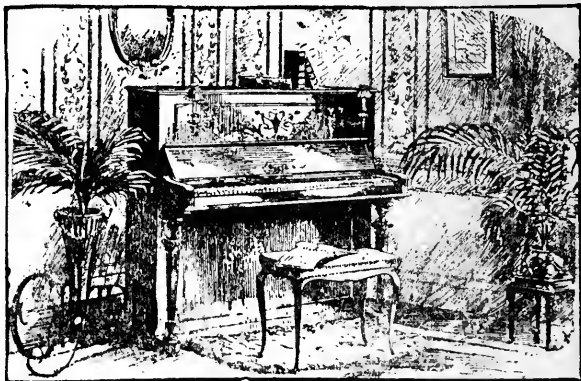
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