

Concert: Berlin, February 1853

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BERLIN. — JOACHIM'S FIRST APPEARANCE. — The second concert of the Sternsche Verein was rendered remarkable by the first appearance of the young violinist, Joseph Joachim. His name was already well known, but himself, his artistry, had yet to be appreciated. His birth-place is Pesth; he went early to Leipzig, where, as a boy, he was the favourite of Mendelssohn; was afterwards greatly distinguished by Liszt in Weimar, and is now Concert-master in Hanover. But his genius stands not in need of patronage. He came forward as one of those rare artists who in the performance of a few bars manifest the entire greatness of their genius. This it would seem impossible to do in a simple theme, or in some unimportant passages: but yet it is so. Joachim had not played twelve bars when the most joyful astonishment was shewn on every face. His soft, full tone, the charm of his phrasing, the exquisite refinement of his crescendo and decrescendo, in fact, the enchantment that it was to feel the presence of every quality that is desired in an artist, placed him at once in the first rank in our esteem, and proved him to be, perhaps, the greatest living performer on his instrument. The grand cadence that he introduced in the Beethoven concerto seemed to shew that he could also perform all the modern "tours de force" as well as, and better, than the best bravura players of our time. But he had already shewn a gift in which he is unrivalled, and therefore this test of his powers was hardly needed. His external appearance, the awkward, embarrassed way of presenting himself; the half-shy, half-sulky, and yet so winning physiognomy, all shew that the outward world hardly touches him; that it is his art alone which engrosses him entirely. Even his success — and of course he excited a storm of approval, which from the audience of these concerts, the most intelligent in Berlin, is saying a great deal — he received with indifference. — *Süddeutsche Musik Zeitung*.

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BERLIN. — JOACHIMS ERSTER AUFTRITT. — Das zweite Konzert des Sternschen Vereins wurde durch den ersten Auftritt des jungen Geigers Joseph Joachim bemerkenswert. Sein Name war bereits bekannt, aber er selbst, seine Künstlerfähigkeiten, sollten noch geschätzt werden. Sein Geburtsort ist Pesth; früh ging er nach Leipzig, wo er als Junge der Liebling von Mendelssohn war; später wurde er von Liszt in Weimar sehr ausgezeichnet und ist nun Konzertmeister in Hannover. Aber sein Genie braucht keine Patronage. Er trat als einer jener seltenen Künstler auf, die in der Ausführung einiger Takte die gesamte Größe ihres Genies erkennen lassen. Es scheint unmöglich zu sein, dies in einem einfachen Thema oder in einigen unwichtigen Passagen zu tun, aber dennoch ist es so. Joachim hatte noch keine zwölf Takte gespielt, als auf jedem Gesicht die freudige Verblüffung zu sehen war. Sein sanfter, voller Ton, der Zauber seines Phrasierens, die exquisite Raffinesse seines Crescendo und Decrescendo, kurz gesagt, der Zauber, den es bedeutete, die Anwesenheit jeder gewünschten Eigenschaft eines Künstlers zu spüren, stellte ihn sofort in unserer

Achtung an die erste Stelle und bewies, dass er vielleicht der größte lebende Interpret seines Instruments ist. Die großartige Kadenz, die er im Beethoven-Konzert einführte, schien zu zeigen, dass er auch alle modernen “tours de force” genauso gut wie, wenn nicht besser als die besten Bravour-Spieler unserer Zeit beherrschen konnte. Aber er hatte bereits ein Talent gezeigt, in dem er unübertroffen ist, und daher war dieser Test seiner Fähigkeiten kaum nötig. Sein äußeres Erscheinungsbild, die unbeholfene, verlegene Art, sich zu präsentieren; die halb-scheue, halb-mürrische, aber dennoch so gewinnende Physiognomie zeigen allesamt, dass die äußere Welt ihn kaum berührt, dass allein seine Kunst ihn völlig in Anspruch nimmt. Selbst sein Erfolg – und natürlich erregte er einen Sturm der Zustimmung, was bei dem Publikum dieser Konzerte, dem intelligentesten in Berlin, viel sagt – empfing er mit Gleichgültigkeit. — Süddeutsche Musik Zeitung.

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