

Beethoven, as the object of his one enduring love. Quartet-playing was zealously cultivated in the homes of the music-loving aristocracy, and there Joachim, even in his tender childhood, came into closer relation with that genre of music of which he ultimately became the highest exponent. His earliest remembrances are most closely linked with that honored name which was to be the guiding star of his career — Beethoven.

In the autumn of 1839, Joachim, then a lad of eight years, removed to Vienna. There he ultimately studied with Miska Hauser and with George Hellmsberger, senior; but Joseph Böhm was the teacher who first showed him the path to technical mastery. While Dittersdorf and Wranitsky are regarded as the founders of the older Viennese school of violin-playing, which culminated in Schuppanzigh, Clement, and Mayseider, Böhm is not only the founder of the new era of violin-playing, but is also the most noted teacher of the violin belonging to the nineteenth century. Heinrich Wilhelm Ernst, Joseph Joachim, and a multitude of other prominent violinists were his pupils. From his Viennese teachers Joachim gained that sovereign mastery of the violin-neck to which he specially owes his free, smooth bowing, and which enables him to endow each stroke with a personality of its own — a musical character within the powers of no other violinist.

During his stay in Vienna, Joachim conquered every difficulty of a virtuoso's education. His removal to Leipsic in the spring of 1843 brought him into the full current of musical life. Mendelssohn and Schumann had united in raising the old City of the Cantor, on the Pleisse, into the musical center of Germany. In founding the conservatory there, they planted an institution of the first rank. It seems to have been the intention of Joachim's relatives to allow their prodigy to grow into artistic ripeness in such a seat of education; but Mendelssohn was wiser. "After the careful examination which I have given him," wrote Mendelssohn, "I do not think that he needs the conservatory; more especially he does not need a teacher in violin playing. He can work on alone with confidence, and play before David from time to time for the benefit of his advice. I will play regularly with the boy myself,

and will be his adviser in musical matters. He has neglected the study of harmony. I advise him to take this up with Hauptmann, so as to learn all that a true artist must know. I lay the greatest emphasis upon a thoroughly liberal education, and will make it my personal care that the boy receives this from noted and famous sources."

Under such leadership the intellectual side of the lad's genius developed with unexpected rapidity. Step by step, he not only won unenvied recognition from the best of his intimate comrades, but also the loving sympathy of the elder masters to whom he looked up with reverence.

From this period dates Joachim's association with Spohr, Robert and Clara Schumann, Liszt, and Berlioz. The genuine fatherly feeling with which Mendelssohn made him happy is shown so clearly in a letter from the noble master to Joachim's relatives in Leipsic (written in London, May 28, 1844), that I quote the opening sentences:

HONORED SIR: I must not neglect to send you at least a few words about the unexampled success which our dear Joseph scored yesterday evening in the Philharmonic by his delivery of the Beethoven Violin Concerto. The rejoicing of the whole public; the unanimous love and respect of all musicians; the heartfelt liking of all who truly care for music, and who build the most delightful hopes upon such talent, were all evident.

I thank you. You and your wife were the means of bringing this exquisite boy among us. I thank you for all the joy which he has brought me personally. May Heaven keep him in good, sound health! Then everything else which we can wish for him will come; because he does not need to become an excellent artist and a good man; these he is already, as surely as a boy of his age can be or ever has been.

David made Joachim concert-master of the Gewandhaus orchestra when he was hardly out of boyhood; and at sixteen he was installed instructor in the conservatory at Leipsic. With the departure of Mendelssohn, however, this city lost its attraction for him, and he accepted an invitation from Liszt to become concert-master at Weimar.

He entered the cozy little city on the Ulm in the autumn of 1850. The eyes of the civilized world were concentrated upon it on account of Liszt's efforts to build up a prop-