

the same epoch there appeared in the society of Schumann that phenomenon who was to play the most important rôle of all in Joachim's life — Johannes Brahms.

This "Hamburg musician," then unrecognized, arrived in Hanover in the spring of



JOSEPH JOACHIM

At the time of his first appearance in Pesth.

1853, and excited Joachim's intense interest by the finished compositions which he brought with him. As the latter expressed it: "There is in his playing that intense fire, that energy and precision of rhythm, which prophesy the artist; and I have never met an artist of his youth whose compositions contain so much that is remarkable."

Joachim was accustomed to spend the months of his vacation pursuing his scientific studies in the university city of Göttingen. There he furnished "Johannes Kreisler, junior," with that letter to Schumann which immediately elicited the laconic reply: "This is he who should come." A few weeks later the "Neue Bahnen" issued the article, signed by Schumann, in which, with prophetic divination, he predicted the importance of Brahms.

The bond of friendship between Joachim

and Brahms was cemented for life by Schumann's tragic fate when, overcome by melancholy, the latter sprang into the floods of the Rhine. Schumann's eyes were closed forever on July 29, 1856; and by his grave his two friends vowed to be faithful to his noble widow to the end. All the world knows how honorably they fulfilled that promise.

Six years later (April 24, 1862), Amalie Weiss, a singer who had previously been employed in the Vienna Kärntnerthortheater, appeared (as *Fides*) for the first time before the Hanoverian public, and excited universal interest by her dramatic power. Joachim, who soon after learned to know her better in the house of his colleague Scholtz, not only admired her as an eminent artist, but also discerned in the maiden's voice the clean, deep nature which dwelt within her. This discovery soon led to the engagement, and — on June 10, 1863 — to the marriage of these two artists, whose triumphs are written in unfading letters in the history of musical interpretation.

The warlike events of the year 1866, which precluded the hegemony of Prussia in Germany, brought the idyllic art-life of the Hanoverian court to a hasty close. Joachim, whose principal sphere of work was lost by the flight of the royal family, used his liberty for a concert tour. Wherever his violin sounded, people bowed down in amazement at his skill in interpretation — a skill which in nobility and high quality remains to-day unequalled.

In the meantime, Berlin, which had wished to retain Joachim at his first appearance there (December 15, 1852), now signified a popular desire to attach, at any price, this king of violinists to herself. Joachim, also, desired a permanent connection; and in the fall of 1868 he removed with wife and children to the Prussian capital, of which he has been the eminent artistic figure for thirty-three years. A sphere of activity as director of the newly created Royal High School of Music now opened, which so well fulfilled his inclinations and desires that he dedicated to it his best strength. To share his instruction, founded upon the classics of the French and German schools, a constant stream of diligent pupils has hastened from all the lands of the earth.