

Brahms's productions), he regarded this artist as the greatest master of our day—a nature pure as a diamond, white as snow.

But Joachim has not accomplished the ever-memorable as a teacher and an interpretative artist merely. He takes a prominent place among his contemporaries as a creative genius; and if his orchestral compositions, which, without exception, owe their being to the master's "storm and stress" period, have not obtained from the general public the favor which they deserve, they have certainly won him the admiring recognition of such men as Schumann, Brahms, Liszt, and Bülow. He has also enriched the violin with works which entitle him to a place beside the greatest masters who have worked for it as a solo instrument. I will mention but the little "Romanza in B Major" (Opus 2), composed in Leipsic; the "Nocturne" with orchestra (Opus 12); and especially the "Konzert in Ungarischer Weise" (Opus 11), the "Concerto in G Major," and the "Variations." These are enduring memories of a deep musical inner nature, which has known how to pour out its riches of thought in the most perfect and artistic form. It is a pity that there is an obstacle to their becoming widely known. They are for the most part so difficult that those violinists only who are masters of their instrument, and who are perfected in the interpretation of the romantic and the classic, can venture upon their reproduction.

A highly developed sense of honor, of rank, and of human justice goes hand in hand in Joachim with nobility of artistic convictions. A man in the best literal sense, he fought out in Hanover with the theater intendant, Count Plater, many a dispute in questions of creed; and later, in Berlin, he threw down the glove to the Minister of Culture when the latter endeavored to interfere in the internal affairs of the High School. Severe against himself as artist and man, he demands from his pupils the fullest reverence for their profession; but he has a warm heart for all their human wishes and needs. All of them, therefore, old and young, men and women, look up to him with enthusiastic reverence; he is their guide in art, their spiritual counselor, and their fatherly friend.

This allegiance found an overpowering expression when in the Berlin Philharmonic, on April 22, 1899, was held the festival cele-

bration of Joachim's sixty years' jubilee. Answering a call sent out by the author, all the living pupils of Joachim, wherever scattered, hastened thither to offer him such homage as was never before the lot of a living master.

The string quartet of the Élite Orchestra, two hundred strong, organized in his honor, consisted exclusively of his pupils. The cello-players were those only who, having taken part in Joachim's quartet lessons, felt themselves to be his pupils in spirit. The foundation of the basses was represented by twenty contrabassi; the wind instruments (doubled) were recruited from the best strength of the Royal Chapel, the orchestra of the Berlin Philharmonic, the Ducal Chapel in Meiningen, and the teachers and pupils of the High School. Fritz Steinbach of Meiningen directed. Among the forty-four first (and as many more second) violinists,—eighty-eight in all,—twenty-eight altos, and twenty-four cellists, there were dozens of famous virtuosi, concert-masters and professors. As they brought with them their costly concert instruments (it took a million marks to insure them against fire), there streamed out from that mighty orchestra waves of tonal beauty such as mortal ear had never before received. The gray-haired jubilar entered the crowded hall to the gay crash of a prolonged fanfare delivered by a military band of fifty playing the trumpets and kettle-drums of the middle ages.

No king could have asked a better reception from his faithful people. The gaily dressed crowd rose up like a wall, with hand-clapping and waving kerchiefs. When the wave of feeling had subsided, Rosa Poppe, a court player, spoke the prologue written by Herman Grimm, the friend of Joachim's youth. Then came the enchanting notes of Weber's "Overture to Euryanthe," whirling and eddying into the heights. Petri (from Dresden) the concert-master, a favorite pupil, played Joachim's "Variations." The next numbers of the program consisted of the three orchestral pieces which had been very near Joachim throughout his life, and which had had a great effect upon his artistic development: the "Overture to Genoveva," by Schumann; the "Overture to A Midsummer Night's Dream," by Mendelssohn; and the finale of the "Symphony in C Minor," by Brahms.