

The crowning-point of enthusiasm was reached when Joachim, amid the inspiring calls of orchestra and audience, stood up to play Beethoven's "Violin Concerto," that sublime work with which his name is linked for all time, his perfect interpretation of which has rejoiced hundreds of thousands, and which for more than half a century has had no rival. A storm of applause like the roaring of the sea filled the immense hall. The scene, which could be called forth only by the apotheosis of an artist, will live forever in the memories of those present.

The members of the orchestra then changed their places for the different formation necessary for the closing number, Bach's "Con-

certo for Strings." Sixty-six violinists, fifty-four altos, twenty-four cellists, and twenty contrabassi—all together one hundred and sixty-four strings—had gathered for its performance. In accordance with their unanimous wish, Steinbach had waived the direction of this number to Joachim; and now he, at the head of his faithful pupils, a true violin king, offered a homage to the name of Bach nobler and mightier than was ever heard before.

A solemn banquet, at which the writer, representing his comrades, made the festival speech, closed this imposing testimony to art, which has marked the highest point in Joachim's pilgrimage on earth.



SAINT CECILIA.

From the painting by Benvenuto Garofalo.