

Contents

<i>List of Illustrations</i>	ix
<i>List of Music Examples</i>	xi
<i>List of Tables</i>	xv
<i>Notes on Contributors</i>	xvii
<i>List of Abbreviations</i>	xxi

Introduction: The Creative Worlds of Joseph Joachim	1
ROBERT WHITEHOUSE ESHBACH	

PART ONE: Identity

1 “Of the Highest Good”: Joachim’s Relationship to Mendelssohn	15
R. LARRY TODD	
2 Joseph Joachim and His Jewish Dilemma	36
STYRA AVINS	
3 Joachim and Romani Musicians: Their Relationship and Common Features in Performance Practice	52
MINEO OTA	

PART TWO: Joachim as Performer

4 Joachim’s Violins: Spotlights on Some of Them	69
RUPRECHT KAMLAH	
5 (Re-)Enchanting Performance: Joachim and the Spirit of Beethoven	86
KAREN LEISTRA-JONES	
6 “Thou That Hast Been in England Many a Year”: The British Joachim	104
IAN MAXWELL	
7 Joachim at the Crystal Palace	118
MICHAEL MUSGRAVE	
8 “Music Was Poured by Perfect Ministrants”: Joseph Joachim at the Monday Popular Concerts, London	129
THERESE ELLSWORTH	
9 “Das Quartett-Spiel ist doch wohl mein eigentliches Fach”: Joseph Joachim and the String Quartet	145
ROBERT RIGGS	

10	Professor Joachim and His Pupils SANNA PEDERSON	163
11	Performers as Authors of Music History: Joseph and Amalie Joachim BEATRIX BORCHARD	176
12	At the Intersection of Performance and Composition: Joseph Joachim and the Third Movement of Brahms's Piano Quartet in A Major, Op. 26 WILLIAM P. HORNE	191
 PART THREE: Joachim as Composer		
13	Reconsidering the Young Composer-Performer Joseph Joachim, 1841–53 KATHARINA UHDE	221
14	“Franz Liszt gewidmet”: Joseph Joachim's G-Minor Violin Concerto, Op. 3 VASILIKI PAPADOPOULOU	242
15	Drama and Music in Joachim's Overture to Shakespeare's <i>Henry IV</i> VALERIE WOODRING GOERTZEN	260
16	“So Gleams the Past, the Light of Other Days”: Joachim's <i>Hebräische Melodien</i> for Viola and Piano, Op. 9 (1854) MARIE SUMNER LOTT	280
17	Tovey's View of Joachim's <i>Hungarian</i> Violin Concerto ROBERT RIGGS	300
	<i>Bibliography</i>	323
	<i>Index</i>	341