

Robert Whitehouse Eshbach

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Website: Joseph Joachim — Biography and Research. <http://josephjoachim.com>

Employment:

Associate Professor of Music University of New Hampshire, 1987-present
 Music History and Literature
 Violin 1987-2014
 Orchestra conductor 1987-2007

Education:

New England Conservatory of Music; 1976 MM
 Violin Performance; Pi Kappa Lambda Musical Honorary Society
 Yale University; 1973 BA *cum laude*
 Music History and German Literature
 Konservatorium Wien Privatuniversität; Certificate
 Violin studies and general music courses

Principal Teachers:

Violin: Marianne Pashler, concert violinist
 Walter Barylli, first concertmaster, Vienna Philharmonic and State
 Opera Orchestras (Vienna Conservatory)
 Broadus Erle, first violinist, Yale Quartet (Yale University)
 Eric Rosenblith, chairman, strings, New England Conservatory

Chamber Music: Paul Doktor, Charles Castleman, Walter Barylli, Patricia
 Zander, Eugene Lehner

Music History: Claude Palisca, Robert Bailey, William G. Waite, Frank
 D'Accone, Alejandro Planchart, William Klenz, Daniel Pinkham,
 John Heiss

German Literature: Cyrus Hamlin, Jeffrey Sammons, Peter Demetz

Choral Conducting: Lorna Cooke de Varon

Audited conducting classes at Tanglewood Institute, Lenox, MA with Robert

Spano, Seiji Ozawa and Bernard Haitink. Summer, 1997

Languages: German (fluent), Norwegian (Danish, Swedish, reading)

UNH Courses Taught:

MUSI 401 Introduction to Music
 MUSI 401H Introduction to Music
 MUSI 402 Survey of Music History
 MUSI 444H Music and Social Change
 MUSI 450 Symphony
 MUSI 501-502 Survey of Music History
 MUSI 546 String Ensemble
 MUSI 546/746/846 Violin
 MUSI 547/747/847 Viola
 MUSI 595 Special Topics
 MUSI 707 Music of the Classical Era
 MUSI 709 Music of the Romantic Era
 MUSI 715 Survey of Opera
 MUSI 779 Orchestration
 MUED 745 Techniques and Methods of String Instruments
 HUMA 401 Introduction to Humanities

Areas of research interest: 19th Century German music and culture; Joseph Joachim

Publications:

“For all are born to the ideal’: Joseph Joachim and Bettina von Arnim,” — extended article, submitted to *Music and Letters*; currently on revise-resubmit.

“The Joachim Quartet Concerts at the Sing-Akademie zu Berlin: Mendelssohnian *Geselligkeit* in Wilhelmine Germany,” (chapter in *Brahms in the Home and the Concert Hall*, a volume proceeding from the International Conference: Brahms in the Home, Royal College of Music), London: Cambridge University Press, 2014.

“Joachim’s Youth — Joachim’s Jewishness,” published in *The Musical Quarterly*, vol. 94, no. 4 (Winter 2011): 548-592.

“Wilhelmine Maria Franziska Norman-Neruda, Lady Hallé,” published in *Die Tonkunst*, vol. 5, no. 2 (April, 2011): 191-196.

“Joachims Jugend,” published in *Die Tonkunst*, vol. 5, no. 2 (April, 2011): 176-191.

“Brahms in ‘das Land ohne Musik’: The Visit of the Meiningen Orchestra to England in 1902,” published in *Spätphase(n)? Johannes Brahms’s Werke der 1880er und*

1890er Jahre, Internationales Musikwissenschaftliches Symposium, ed. Maren Goltz, Wolfgang Sandberger, and Christiane Wiesenfeldt, Munich: Henle, 2010.

“Schumann as Mentor: Joseph Joachim’s ‘Blick auf Schumann,’” published in *Die Tonkunst*, vol. 4, no. 3, (July, 2010) 352-366.

“Verehrter Freund! Liebes Kind! Liebster Jo! Mein einzig Licht. Intimate letters in Brahms’s Freundeskreis,” published in *Die Tonkunst*, vol. 2, no. 3 (April, 2008): 178-193.

“Der Geigerkönig: Joseph Joachim as Performer,” published in *Die Tonkunst*, vol. 1, no. 3, (July, 2007): 205-217.

Prefaces: Preface to Joseph Joachim’s Hamlet Overture, op. 4 (score)
 Preface to Joseph Joachim’s Concerto in D Minor, op. 11 “in ungarischer Weise.”
 (score)
 (Both published by Musikproduktion Höflich, Munich, Germany)

Accepted (the book was ultimately not published):

“Carl Reinecke, Joseph Joachim und das Violinkonzert, op. 141,” chapter in the proceedings of the Internationales Symposium zum 100. Todestag von Carl Reinecke, Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy,” Hildesheim: Georg Olms Verlag.

Occasional Articles:

“Ives on Umpawaug Road,” published in *Die Tonkunst*, vol. 7, no. 1, (January, 2013) 82-86.

Reviews:

Review of Gabriele Jonté, *Bohuslav Martinu in den USA: Seine Symphonien im Kontext der Exiljahre 1940-1953*, published in *Die Tonkunst*, vol. 9, no. 4, (October 2015) 467-468.

Review of Thomas Forrest Kelly, *Capturing Music*, published in American Record Guide (2015).

Papers:

“Edouard Reményi: Fiddler, Patriot, Spy (?)” American Hungarian Educators’ Association, National Conference, Cleveland State University, Cleveland, OH, April 13, 2018.

“For all are born to the ideal’: Joseph Joachim and Bettina von Arnim,” North American Conference on Nineteenth-Century Music, Vanderbilt University, Nashville, TN, June 7, 2017.

“Edouard Reményi: Fiddler, Patriot, Spy (?),” Keith Polk Lecture, University of New Hampshire, Durham, NH, December 1, 2016.

“I would like to make a violin concerto for you ...’: Ferdinand David and the Mendelssohn Violin Concerto,” 19th Biennial International Conference on Nineteenth-Century Music, Oxford University, July 13, 2016.

“The Quest for the Historical Joseph,” Joseph Joachim at 185 International Conference, Boston, June 16, 2016. Keynote.

“Nutmegs, Chestnuts, and “The Last of a Classic School”: Repertoire and Reputation in Joseph Joachim’s British Career,” Ninth Biennial Conference on Music in Nineteenth-Century Britain, Cardiff University, June 25, 2013.

“The Violinist and the Exiles of 1849: The Case of Ede Reményi,” 34th Annual Conference, American Hungarian Educators Association: *Hungarian Borders, [Im]migrations, Diasporas*, Long Island University, Brooklyn Campus, April 26-29, 2012.

“Joachim, Reményi... and Brahms,” American Brahms Society International Conference: *Brahms in the New Century*, Brook Center for Music Research, City University of New York, March 21, 2012.

“The Joachim Quartet Concerts at the Sing-Akademie zu Berlin: A Private Public Space,” International Conference: *Brahms in the Home*, Royal College of Music, London, November 5, 2011. Invited.

“Joseph Joachim’s English Debut,” 16th Biennial Conference on Nineteenth-Century Music, University of Southampton, England, July 11, 2010.

“Carl Reinecke, Joseph Joachim und das Violinkonzert, op. 141,” *Internationales Symposium zum 100. Todestag von Carl Reinecke*, Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy,” Leipzig, April 18, 2010. Invited.

“Brahms in ‘das Land ohne Musik’: The Visit of the Meiningen Orchestra to England in 1902,” International Conference: *Spätphase(n)? Johannes Brahms’s Werke der 1880er und 1890er Jahre*, Meiningen, September 25, 2008. Invited.

“Poet’s Love: Robert Schumann and Song,” *Berkshire Institute for Theology and the Arts*, Stockbridge, Summer, 2008. Invited.

“New Paths: Schumann and Brahms in the Perspective of 19th Century German Partisanship,” *New England Conservatory Summer Piano Institute*, Boston, July 12, 2008. Invited.

“Brahms in ‘das Land ohne Musik’ — first version, *Brahms and Memory: a one-day symposium co-sponsored by the American Brahms Society and the University of New Hampshire*, Durham, NH, April 12, 2008. Invited.

Former Faculty:

Instructor of violin, New England Conservatory Preparatory School, 1976-2015

Chair of String Department, 1978-1986

Conductor of Youth String Orchestra 1979-1986

Buckingham Browne and Nichols School, Cambridge, MA 1984-1987

Belmont Music School, Belmont, MA 1976-1987

Clark University, Worcester MA (Instructor in Violin)

Internationale Sommerakademie Prag-Wien-Budapest (Summer string quartet program of the Hochschule für Musik und Darstellende Kunst, Vienna), 1994

Concertmaster, Goldovsky Opera Company, 1976-1978, New York, NY.

Founding Member, Pro Arte Chamber Orchestra of Boston, 1978-1995

Violinist (rotating seating); member of the board of directors, executive committee (overseeing operations), and orchestra committee

Dean, The Castleman Quartet Program, Beaver Creek, CO, Summer 1993, and at Bucknell University, Summer 2000

Chair, Board of Directors, The Hawksbridge Institute, a 501(c)(3) educational corporation promoting music workshops in New Hampshire, 2006-2010

Interim conductor, Seacoast Chamber Orchestra, 2005

Conductor “The Nightshift” Community String Ensemble, Durham, 2006-2008

Conductor of numerous all-state and youth festival orchestras throughout the northeast states

Numerous concerts, recitals, masterclasses, and adjudications

Professional Memberships:

American Musicological Society

American Brahms Society

Brahmgesellschaft Baden-Baden

"Stars do exist even when they're not being looked at... (In his Jordan Hall recital) Robert Eshbach proved an able, confident player. Even if most "major" artists weren't addicted to revealing less and less about a shrinking repertory, this recital would still have been an addition to one's life."

—Richard Buell, The Boston Globe